Jos. W. Barnard

Franklin Simpson, 1865
[his condolences]

Engraved by Wm Bond, from a drawing by J.C.Smith.

VIEW of the NEW GALLERY CLEVELAND HOUSE.

London: Published June 4th 1808, by Longman, Hurst, Rees & Orme, Paternoster Row.

The Marquis of Staffords Gallery,
at
CLEVELAND HOUSE.

Plan of the Suite of Rooms on the first floor.

REFERENCES.

A Principal Staircase. B New Gallery 60 f.t long, 26 broad & 20 high.

C Drawing Room 39 f.t long, 27 broad & 17 f.t 6 in. high. D Dining Room of same Dimensions.

E Anti Room 35 f.t long, 15 f.t broad & 17 f.t 6 in high. H H H *Old Gallery 113 f.t long, 24 broad & 22 high.*

F Passage Room. G Anti Room to Old Gallery. I *Cabinet Room.* K K K *Library Rooms with some Portraits.*

SCALE

10 20 50 feet

Engrav'd by J. Roffe, from a Drawing by C.H. Tatham, Esq.r

(for Britton's "Catalogue Raisonnee of the Cleveland House Gallery.")

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CATALOGUE RAISONNÉ

OF THE

PICTURES

BELONGING TO THE MOST HONOURABLE

THE MARQUIS OF STAFFORD,

IN THE

GALLERY OF CLEVELAND HOUSE.

COMPRISING

A LIST OF THE PICTURES,

With illustrative Anecdotes, and descriptive Accounts of the Execution, Composition, and characteristic Merits of the principal Paintings.

By JOHN BRITTON, F.S.A.

Hail, Painting, hail! whose imitative art,
Transmits through speaking eyes the glowing heart!

LONDON:

PRINTED FOR LONGMAN, HURST, REES, AND ORME, PATERNOSTER-ROW;
AND FOR THE AUTHOR.

1808.

C. WHITTINGHAM, *Printer*,
Goswell Street.

NOTICE

RESPECTING

TICKETS OF ADMISSION

TO THE

CLEVELAND-HOUSE GALLERY.

With exemplary liberality the Marquis of Stafford has appropriated one day in the week (Wednesday, from the hours of 12 to 5 o'clock) during the months of May, June, and July, for the Public to view the pictures in his spacious Gallery. In consequence of almost innumerable applications, and in order to accommodate more pleasantly those persons who visit this splendid collection for the express purpose of examining the paintings, his Lordship has found it necessary to adopt the following

REGULATIONS.

No person can be permitted to view the Gallery without a ticket. To obtain which it is necessary that the applicant be known to the Marquis, or to some one of the family; otherwise he or she must have a recommendation from a person who is.

Applications for such tickets are inserted in a book by the Porter, at the door of Cleveland-House, any day except Tuesday; when the tickets are issued, for admission on the following day.

Artists desirous of tickets for the season must be recommended by some member of the Royal Academy.

It is expected, that if the weather be wet, or dirty, that all visitors will go in carriages.

PLAN

OF THE

CLEVELAND-HOUSE GALLERY.

THE extent and arrangement of the suite of rooms which contain the pictures usually exhibited, will be better understood by the annexed engraving, than by any verbal description. All that part of the house west of the Old Gallery, with the stairs, have been erected by the Marquis from designs by C. H. Tatham, Esq. The Old and New Galleries, marked B and H in the Plan, are lighted from the top; but the other apartments, being fitted up and appropriated for domestic purposes, are lighted from the sides. The western end, facing the Green Park, presents a plain, chaste, and simple elevation: it is built of stone: the windows from the drawing and dining-rooms, project in two bows.

REFERENCE TO THE APARTMENTS, &c.

NEW-GALLERY, No. 1 to 29, from page 2 to 39.
DRAWING-ROOM, No. 30 to 67, from page 40 to 70.
POUSSIN-ROOM, No. 68 to 75, from page 71 to 85.
PASSAGE-ROOM, No. 76 to 83, pages 86 and 87.
DINING-ROOM, No. 84 to 104, from page 88 to 109.
ANTI-ROOM to the Old Gallery, No. 105 to 113, from page 110 to 116.
OLD-GALLERY, No. 114 to 228, from page 117 to 139.
SMALL-ROOM, No. 229 to 252, from page 140 to 143.

PREFACE.

THE present little volume would have made its appearance some months earlier, but for a long series of illness, which has incapacitated me from performing my duty to the Public, or obtaining the pleasure and advantage which generally result from literary applications.

With very considerable difficulty I have produced it in its present form and character; and as these are not commensurate to my wishes and intentions, I trust that the generous reader, and liberal critic, will judge of the present production more by the dictates of mercy, than the laws of justice. But for the cause above assigned, it would have been more copious in its literary disquisitions, and have manifested a more extensive investigation and critical analysis. It was also my intention to have given, in this place, a *concise review of the present state of the* FINE ARTS *in England*, with an inquiry into the character and effects of *public and private patronage;* also a few reflections on the important advantages that would result from a *judicious cultivation of them by* THE LADIES. For these purposes I had written several pages; but as they do not make a *necessary* part of the present work, and as I wish to render such disquisitions, whenever they may appear, accurate, apposite and forcible, they will be reserved till another opportunity. Should such occur, it is my wish also to investigate the point at issue between the *artist* and *author*, and those who profess to be, or are deemed, their *patrons*. This is a subject of considerable delicacy, and will require a calm, dispassionate and philosophical mode of treatment: for men of talent *loudly* complain of being neglected and despised, whilst those of rank and opulence declare that they are not only disposed to encourage and reward merit, but are constantly in the habit of doing so. Having carefully examined this question, and, from favourable associations, being in possession of the sentiments of both parties, I cannot help thinking that some good would result from an unprejudiced disquisition on the subject.

The nobility and gentry of England have long borne the reproach of foreigners, and of the native literati in general, for a selfish and haughty conduct respecting their picture galleries, and collections of curiosities. The complainants say, that the possesors of rare and valuable works of art should give free admission at all times to the emulous artist, and to every person of laudable curiosity: and it is further urged, that "*they manage these things better in France,*" Italy, &c. It must, however, be obvious, that a general system of policy, which may be unexceptionable in one country, a certain state of society, and with a particular class of people, would be highly improper in another country essentially different in habits and character. Thus in England, where ignorance, vulgarity, or something worse, are the characteristics of the lower orders, and where frivolity, affectation, and insolence, are the leading traits in a class of lounging persons, who haunt most public places, it would be the excess of folly for gentlemen who possess valuable museums, to give unlimited admission to the public *. Certain restrictions are necessary; and these, if properly constituted and regulated, are as useful and pleasant to the visitor, as to him who grants the favour. It should be recollected that private collections are generally formed for individual gratification, and that a private gentleman is naturally and rationally more disposed to study domestic comfort than to sacrifice it to public curiosity. Whenever, therefore, we are freely admitted, to examine and study (without *extravagant taxation)* the valuable repositories of art, in the houses of opulent persons, we ought to be thankful.

The commencement of the present century in England, will be honourably distinguished in the future annals of its historians, by the zealous patronage that has been manifested towards native arts and artists: and it will be found that the latter

* I have the honour of knowing some gentlemen who possess valuable collections of pictures, &c. which they would cheerfully, if they could confidently and without much inconvenience, display to the public. But the *public* of England are not yet sufficiently advanced in refinement and taste to appreciate and fully enjoy such indulgencies; nor are the domestic arrangements of London houses adapted for these accommodations. If the enlightened few, and the real lovers of art, could be easily discriminated and selected from the idle, frivolous, and affected persons, who constitute the great mass of society, I am persuaded that every proprietor of a Gallery would readily admit the former to view and profit by his collection. That such a selection is difficult has been recently manifested in the opening of *Lord Grosvenor's* splendid house. The apartments were thronged, but many artists and literary gentlemen were unable to obtain admission.

have evinced genius, talents, and application, worthy of that patronage. Thus whilst liberality and riches are dispensing the comforts of life, the abilities of men are stimulated to exertion, and are sedulously employed in securing to themselves honourable fame, and to their country eminence and glory.

These remarks arise from a review of the circumstances connected with the FIRST OPENING, AND PERIODICAL EXHIBITION OF THE CLEVELAND HOUSE GALLERY. The noble Marquis was, I believe, the first in London who admitted the Public, by tickets, to view his valuable Gallery of Paintings. This took place in May 1806, and the collection was continued open to visitors every Wednesday, for four months, during that year; and again for the same period in the year 1807. In 1808 it continued open three months. This conduct will be ever memorable in the history of the fine arts of England, and will redound more to the fame of the noble proprietor, than any of those popular acts of party politics which occasionally excite a little temporary notoriety, but which expire with the person.

Every true lover of the arts, and every enlightened writer, must contemplate with emotions of pleasure, the present state of *exhibitions and collections in England*. Some noblemen and gentlemen have laudably opened their Galleries for the amusement of the Public, and for the advantage of artists. This is noble, interesting, and important, for the country will be ultimately benefitted by it. The emulous painter hence imbibes a species of knowledge which must be valuable, as he has an opportunity of comparing himself with those old masters whose works have acquired popular immortality. His ambition is excited, and he has a guide to direct it. Many circumstances have conspired to produce this effect: and it must be admitted, that much more still is necessary to be done. For if the melioration of society, and expansion of human intellect, be worthy of individual, and of public solicitude, these will be best promoted by judiciously cultivating the fine arts and polite literature. Whoever feels the importance of these, and is blessed with competence, will do well to follow the laudable examples of HIS MAJESTY, the PRINCE of WALES, the DUKE of GLOUCESTER, and the following noblemen and gentlemen, whose names are here recorded, with very respectful congratulation and pleasure; and in the mention of whom I am only actuated by a wish to offer a trifling tribute to those who have publicly manifested a patriotic zeal in behalf of *English art*, and *English talent*. The MARQUIS of STAFFORD, EARL GROSVENOR, the EARL of EGREMONT,

LORD MULGRAVE, Sir JOHN FLEMING LEICESTER, Bart. Sir GEORGE BEAUMONT, Bart. Sir FRANCIS BARING, Bart. THOMAS HOPE, Esq. ALEXANDER DAVISON, Esq. THOMAS BERNARD, Esq. THOMAS LISTER PARKER, Esq. CHARLES HOARE, Esq. Captain AGAR, JOHN HOULTON, Esq. and HENRY HOPE, Esq.

These are the patrons of artists, for they dispense their favours on the *living:* and these, I am persuaded, have found their patriotism excited, and the spark of liberality fanned, by the arguments and precepts contained in the many useful and intelligent publications on art, that have recently issued from the British press.

Among these I cannot deny myself the pleasure of referring to, and recommending the following: SHEE'S "*Rhymes on Art;*" HOARE'S "*Inquiry into the requisite Cultivation and present State of the Arts of Design in England;*" DAYES'S "*Essays on Painting;*" HOARE'S "*Artist,* a Series of Essays;" WALKER'S "*Descriptive Catalogue of a choice Assemblage of Pictures,*" &c.; LANDSEER'S "*Lectures on the Art of Engraving;*" "*The Review of Publications of Art.*" A periodical work, one number of which is to be published quarterly, "*The British Gallery of Pictures,*" and "*The British Gallery of Engravings.*"

It is with much pleasure I learn, that, besides such as are already before the Public, many other literary and embellished works on the fine arts are preparing for publication:

SHEE'S continuation and completion of his very interesting poem, with copious notes.

A work, illustrative of the ENGLISH SCHOOL, as a companion to the two "British Galleries." This will comprize highly finished engravings from celebrated pictures of Reynolds, Wilson, Gainsborough, Romney, Wright, Barry, Opie, &c.; also some from living artists: with copious historical, biographical, and critical elucidations.

OPIE'S Lectures; and BARRY'S Posthumous Works, with Memoirs of the Authors, are also in the press.

An handsome work of Engravings, with critical accounts of the *antique statues, basso relievos, vases,* &c. belonging to THOMAS HOPE, Esq. is also preparing for publication.

CATALOGUE RAISONNÉ

OF

PICTURES

IN THE

CLEVELAND HOUSE GALLERY.

The *Painter's eye* to Sovereign Beauty true,
Marks every grace, and heightens every hue;
Follows the fair through all her forms and wiles,
Studies her airs, and triumphs in her smiles;
Imagines wondrous scenes, as fancy warms,
And revels, rich in all creation's charms.

SHEE.

*** The Pictures in this collection are numbered, with a small ivory ticket attached to each. A plan which would be very useful if adopted, in all public and private Galleries; for as paintings are avowedly collected and displayed for the purpose of affording instruction or amusement to the spectator, this will be more readily effected by rendering every necessary information, respecting the subjects, and names of painters, as easy as possible. In such cases it is also of some importance that the intelligence be accurate and apposite; for, in the present fastidious age, we are not disposed to pay much respect to the silly garrulous stories of illiterate menial servants; who, in many "show-houses," are the only catalogues (though not *raisonnés*) provided by the proprietors.

The following Catalogue I have endeavoured to render as clear and perspicuous as the nature of such a work will admit; and have, in the first line, given the labelled number attached to each painting, with the name of the artist, in capital letters. The next line contains the title, or subject of the picture; and subjoined to that is some account of it, either descriptive or critical. This is printed in smaller type, and may either be perused by the reader while viewing the pictures, or at home: at a time and in a place better adapted for reflection and abstraction.

NEW GALLERY.

Marked letter B *in the annexed* PLAN.—*The Numbers commence on the left hand.*

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1. SCARZELLINO DA FERRARA *.

Christ with his Disciples at Emmaus:

Luke, ch. xxiv.

From the Orleans Gallery. Few subjects have been more frequently delineated by Catholic painters than that represented in the present small picture. After the Saviour had been crucified, two of his Disciples withdrew from Jerusalem, and as they were going to *Emmaus*, a village about "three-score furlongs" from the sacred city, a stranger joined them on their journey, and they all proceeded to the latter place. In the evening, as they sat at supper, the renovated Saviour, unknown to his Disciples, "took bread, and blessed it, and brake, and gave to them: and their eyes were opened, and they knew him, and he vanished out of their sight"—ver. 30, 31. This mysterious incident is admirably adapted for the painter; as

* Subjoined to this Catalogue is an *Alphabetical List of the Painters*, with the number of pictures by each in the present collection; also the times of the birth, death, &c. of every artist, whenever such information could be obtained.

the scene is replete with picturesque and expressive effect. In the present collection is another picture, No. 102, by Paolo Veronese, of this subject. Both these performances have considerable merit in their colouring and composition, and the former is painted with great force and freedom of pencil. The picture indeed possesses more than usual interest, for the story is admirably described, and the two astonished Disciples are marked with the most appropriate touches of expression. At the upper end of the table, which is covered with white cloth, is seated the Saviour in the act of breaking the bread; and his two companions are shown on the opposite sides of the table; each placed in an attitude indicative of awe and wonder.

2. SASSO FERRATO.

A Madonna: a small head, with the hands folded and resting against her breast.

3. BALDASSARE PERUZZI.

The Wise Mens' Offering:

Matthew, ch. ii. ver. 2.

From the Orleans Gallery. The artist who painted the present picture has been more celebrated as an architect, than a painter: and in the subject now before us, it is to be remarked, that he has made a fragment of a building the greatest, if not the most prominent feature in the com-

position. In the centre is an unfinished or ruined portico of the Corinthian order: and beneath it is seated the Madonna, with the infant Saviour on her knees. Joseph is seen behind, leaning on his staff, and one of the Magi is presenting a cup to Christ. The two other sages, with their attendants, are represented as preparing to present their offerings: and in the distance, on the right, are some camels, horses, &c. the retinue of the wise men; whilst, on the other side of the picture, is a sort of episode, displaying the shepherds approaching with their presents, over whose heads appear the directing star.

In this representation of the passage, the artist has not strictly adhered to the literal text: for St. Matthew says, when they "came into the house," &c. but here is neither *inside* nor *outside* of a dwelling. Such a violation of the subject is particularly reprehensible; for the primary merit of historical painting, as well as historical writing, is *truth:* and a faithful and accurate display of this should be strictly adhered to by the painter as well as author. It is but a weak excuse for the former, to plead the want of picturesque effect, and a desire to give more interest and variety to his subject, by indulging in the *pictoria licentia;* for nothing can compensate for the want of truth in historical pictures. Sir Joshua has strenuously urged this in his admirable Discourses; and, with the discrimination of a judicious critic, has defined and characterised the specific province of this high

department of art. The present worthy President of the English Royal Academy, Mr. West, has also nobly and laudably dared to practise it in numerous pictures, the *effects* of which would, perhaps, have been improved by the adoption of Grecian or Roman costume, &c. In criticising this or any other work which may demand my attention, I shall studiously strive to discriminate between truth and falsehood, history and fable; and shall also endeavour to regulate my strictures by the *philosophy of criticism*. The rising race of artists should be taught to derive every possible advantage from their renowned predecessors: and this can only be effected by knowing how to select and appreciate the merits and excellencies of their pictures; at the same time to avoid their errors or defects.

> "Learn to be wise from others' faults,
> And you will do full well."

The cabinet pictures by Peruzzi are very rare; and his frescoes, according to Fuseli, who calls him a "great artist," approach the style of Raffaelle. Lomazzo styles him "Architetto Universale."—"The style of this little picture is simple, the characters of the heads are varied, and the whole is highly finished and well coloured, rendering the performance a valuable specimen of the abilities of this master *." The back-ground, however, is defective in aërial tones.

* British Gallery of *Pictures*. No. 1.

4. GRIMOUX, after MURILLIO.

The Good Shepherd:

St. John, ch. x. ver. 11.

"I am the good shepherd," said the Messiah, "that giveth his life for the sheep." The painter has here represented him in the figure of a youth, standing with a crook in his hand, and three lambs near him. The original picture, by Murillio, now in the possession of Sir Simon Clarke, has been much celebrated: and the present was imported into England by an engraver, and sold to the Duchess of Bridgewater as an original painting. Tricks and impositions of this sort have been so frequently practised by "picture-mongers," and are still so often used, that what would be deemed roguery in another branch of trade, is not only tolerated in this, but is too frequently indulged in and sanctioned by the example of gentlemen-dealers. The professed buyers and sellers of pictures have been often and severely reprobated by critics, in selling copies for originals, and for numerous other "*tricks of trade:*" but I cannot help thinking, that the folly and ignorance of those who only *affect* to be thought collectors, are equally censurable. If there were no receivers of stolen goods, there would be no thieves, is a maxim of law; and if pictures were esteemed solely for their merit, the artifices of

unprincipled dealers would have little influence; for with the discriminating connoisseur, no sort of *varnish* will enhance the value of a bad picture, nor depreciate the merit of a good one. If we habituated ourselves to look more into paintings, than to the *names* of painters, we should be likely to judge more impartially. It is the enviable lot of a few persons only, to be capable of appreciating works of art by their intrinsic merit: and there is scarcely that person living who can always discriminate between copies and originals, or positively identify a master by the penciling or colouring of a picture. Hence the critic should learn a little humility in animadverting on the productions of genius; and the connoisseur should estimate paintings by their intrinsic qualities, not by any adventitious celebrity, which some do attain.

Give me the critic bred in nature's school,
Who neither talks by rote, nor thinks by rule;
Who feeling's honest dictates still obeys,
And dares, without a *precedent*, to praise;
Whose hardy taste the bigot crowd disclaims,
That chorus catalogues, and worship names;
Unbiass'd still to merit fondly turns,
Regardless where the flame of genius burns;
Whether through Time's long gloom transmitted bright,
Or pour'd a later lustre on the sight;
From Rome's proud dome it dart a beam divine,
Or burst spontaneous from a Cornish mine.

SHEE.

5. DANIELLO RICCIARELLI, called DA VOLTERRA.

The Entombing of Christ.

Matthew, ch. xxvii. ver. 60, &c.—John, ch. xix. ver. 38.—Mark, ch. xv. ver. 43, &c.

From the admirable examples and judicious precepts of Michel Angelo, the artist who painted the little picture now under consideration, produced some works of distinguished eminence. In the Vatican, and in the Farnesina, he executed pictures that even attracted the attention and admiration of his preceptor. Poussin ranks him with Raffaelle and Dominichino, by stating, that the three greatest "master-pieces" of painting were produced by these artists. They were, till lately, preserved in "the *Descent from the Cross*," a fresco in the Trinita del Monte, at Rome, by Ricciarelli; "the *Transfiguration*," by Raffaelle; and "the *Communion of St. Jerome*," by Dominichino. The former, it is feared, is either wholly or nearly obliterated; for I am informed, that the French, with more insatiable avarice than real love for art, endeavoured to remove it from the walls, and destroyed it in the attempt. Vasari states, that Ricciarelli executed a fine bronze bust of Michel Angelo. and it is asserted, on pretty good authority, that he obtained the name of *Il Braghettone* from having exercised his brush in painting

over certain parts of the human body in the inestimable frescoes of Buonarrotti, then in the Sistine Chapel*. The easel pictures by Volterra are extremely rare: and it is related by some connoisseurs, that there is not more than one or two other paintings by him in England. The altar-piece at King's College Chapel, Cambridge, presented by Lord Carlisle, is said to be a copy; but Lord Suffolk has an undoubted original. The present small picture is a work of considerable merit: and in its drawing, composition, and colouring, evince the hand and eye of a master. The dead body of Christ extends obliquely across the picture, on a cloth, and is supported by two men, who are cautiously placing it in a stone coffin, or "new tomb which he had hewn from the rock." In the fore-ground is a large brass pan, with the mixture of myrrh and aloes, which Nicodemus had brought to wash the crucified body. In the back-ground are the three Maries, with other females; all of whom appear differently, but much distressed by the afflicting scene. So peculiarly excellent is this small picture, that it seems almost impossible for the pencil to excel it. In the new edition of Pilkington's Dictionary, p. 449, is a short but interesting account of Ricciarelli, by Fuseli.

* In the very elegant and interesting volume on the Life and Works of Michel Angelo, by Mr. Duppa, this anecdote is related from a very rare little book, entitled "Memoria fatta del Signor Gaspero Celio," &c. printed at Naples, in 1638, 12mo.

6. ANNIBAL CARACCI.

St. Gregory, with Angels.

This singular picture was formerly the principal altar-piece in the church of St. Gregorio, at Rome, and is often referred to as a fine specimen of Caracci's Roman manner. It is well known that this artist, with his brothers, and relatives of the same name, laid the foundation of the *Bolognese School*, which, in some of its scholars, presented a strong rivalry to that of the Roman. Indeed after Annibal had completed his renowned work of the Farnese Gallery, he devoted his attention and abilities to an investigation into the principles, and an imitation of the style, &c. of the Italian artists. Du Fresnoy, after descanting on the peculiar merits of Raffaelle, Michel Angelo, Correggio, Titiano, &c. says,

> From all their charms combin'd, with happy toil,
> Did Annibal compose his wond'rous style:
> O'er the fair fraud so close a veil is thrown,
> That every borrow'd grace becomes his own.
>
> ART OF PAINTING.

The present picture displays a full-length figure of the Saint kneeling, which is supposed to be a portrait of *Gregory the Thirteenth*, who embellished Rome with many fine buildings, and reformed the Calendar, that now goes by his name. The figure occupies the centre of the picture,

from which it is looking, and directly faces the spectator: on each side is an angel, one standing, the other kneeling; and over its head are boy angels, with the dove, &c. In the accompanying view of the Gallery, this picture is shown the first on the left hand.

7. ANNIBAL CARACCI.

Danae on a couch, with a Cupid, &c.

From the Orleans Gallery. The daughter of Acrisius, King of Argos, is represented reclining on a white couch, with only a loose veil thrown carelessly across her right arm and thighs. Her left arm is resting on a pillow, and with the right hand extended, she appears to be catching the golden bait with which the libidinous Jupiter seduced her. In the fore-ground is a Cupid, with his quiver and arrows; and through a large opening of the room, is seen a distant landscape. This is not exactly consistent with the fable; for, according to the strange relation of that, king Argos immured his daughter within a brazen tower, to preclude her from the society of man, because the oracle had informed him that he should be killed by a *grandchild.* The cruel precaution of the monarch was counteracted by the supernatural cunning of Jupiter, who transformed himself into "a shower of gold," and passing through the roof of the tower, thus seduced the imprisoned virgin. In perusing the fabulous accounts of these super-

natural personages, the mind recoils at the general depravity and grossness of the age that sanctioned them, and it is a subject of equal surprise and regret that these writings are recommened by preceptors, or admitted into the moral seminaries of the present times. The generality of fables and romances are themes of absurdity, impropriety, and folly; and most of them may be denominated the monsters of literature: yet with a very irrational prejudice the latter are commonly given, by preceptors and parents, to children for the purpose of amusing them, and also to inculcate lessons of morality. Strange inconsistency! that men of erudition and good sense should sanction and justify that species of folly in the ancients, which they would indignantly reprobate in the moderns. Thanks to the watchful and fastidious spirit of English criticism, we are not likely to repeat or encourage these palpable absurdities in the present day.

This picture is shown next to that of St. Gregory, in the accompanying "*View of the New Gallery.*"

If the reader sympathizes with me in these sentiments, he will be much interested in perusing an Essay, by the Rev. G. Walker, in vol. i. of Manchester Memoirs, 1805, "on the Machinery of the ancient Epic Poem," &c.: also, the Poems by John, commonly called Bard, Williams, in 2 vols. 12mo.

8. RAFFAELLE SANZIO DI URBINO.

The Virgin, with the infant Jesus and St. John, in a landscape.

This beautiful little picture, which formerly constituted part of the well-chosen collection of Sir Joshua Reynolds, attracts our admiration by the novelty of its composition, and the fascinating expression and sentiment that it conveys. Holy Families have been so repeatedly painted, and with such little variation of character or incident, that they generally fail to excite any pleasure, or even engage the attention of the connoisseur. This cannot be said, however, of the picture now under discussion; for it must inevitably fix the eye and interest the mind of the spectator, who will be more or less forcibly excited in proportion to his taste and abilities. For as the painting is not ostentatiously gaudy, it will not be likely to captivate those persons who have not studied works of art: but the practical artist, and unsophisticated connoisseur, will readily recognise its merits, and dwell on it, "as if increase of appetite, had grown by what it fed on." The infant Jesus is represented lying asleep on a dark blue mantle, which is spread on a bank: his mother is kneeling by him; and with an expressive air of maternal affection, united with placid devotion, is cautiously lifting up a light veil with which the infant had

been covered. Her left arm embraces the youthful St. John, who is also contemplating with animated but mild aspect the sacred infant. Affection, meekness, and benignity, seem to be skilfully but unaffectedly displayed in the composition of this exquisite picture. As we dwell on it, the most endearing emotions of the human heart are called forth and delighted; for that breast must be savagely callous indeed which can contemplate a sweet sleeping infant, and its meek mother affectionately watching over it, without feeling some degree of admiration and love. In the National Gallery at Paris is another picture, by Raffaelle, of the same subject; and these have been repeatedly copied.

9. RAFFAELLE.

The Holy Family, in a circular landscape.

From the Orleans Gallery. It is the opinion of some connoisseurs, that this picture is an early specimen of the master, and probably executed soon after Raffaelle returned from Florence, which city he visited in 1504. The Virgin is seen seated on the right-hand side of the picture, with the naked infant in her lap. Joseph is kneeling before them, and presenting Jesus with a bunch of wild flowers. A palm-tree and some palisadoes are shown just behind the Madonna, whilst the distance displays a cheerful landscape, with meadows, water, &c. Though this painting exhibits the

usual characteristic amenity and sweetnes of Raffaelle, yet it has a portion of that dryness and hardness of style which distinguishes the works of the early artists after the revival of painting. This picture " was originally painted on board, but has been since transferred to canvass*."

10. RAFFAELLE.

The Holy Family, in a landscape.

From the Orleans Gallery. A third picture by the same artist, and of nearly the same subject; but without any thing like sameness or similarity in composition, colouring, or grouping. Here Raffaelle is displayed in brighter colours, but his brilliancy does not either disfigure or disguise him. The figures of Jesus, St. John, the mother, and Joseph, are all the creations of his own chaste and dignified mind. Each is lovely, all are captivating, and the whole piece of the most exquisite description. By way of pre-eminence, this piece has been styled by the French connoisseurs *La Belle Vierge*, and the English approbation of it tends to justify and perpetuate the title.

In the middle of a pleasant classical landscape, the holy mother is represented standing, with one hand holding the arm of Jesus, and the other resting on the head of the infant St. John, who has his camel's coat thrown loosely over his should-

* British Gallery of *Pictures.* Class 1. No. 2.

ers. The two lovely children are nearly naked, and the painter has given to the former a lightish carnation skin, whilst that of St. John is distinguished by a more brown or tawny hue. In the middle distance is shown the figure of Joseph, who appears to be retiring from the affectionate group, and with a "longing, lingering look," seems to quit it with reluctance. The back-ground displays a rich landscape, with rocks, a temple on the margin of a lake, &c.; and it may be remarked of this, as of all Raffaelle's landscapes, that the horizon is made high to correspond with the figures. This circumstance is seldom attended to by modern portrait painters; whence strange discordant effects are often produced, and all the principles of linear perspective are violated.

Raffaelle! whose more than mortal pencil caught
The soft emotions of the lightsome thought;
Skill'd to arrest the passions as they roll,
And snatch expression—touchstone of the soul!
To bid with grace the bending neck decline,
To float loose draperies with the flowing line,—
Fame at thy call inflates her brazen lungs,
And breathes thy glories on her hundred tongues.

ANONYMOUS.

The pictures above named, by the justly esteemed Raffaelle, are interesting and valuable specimens of the master; as they display the mind and talents of the artist at different stages or periods of his professional career of glory. In No. 9 is exhibited what has been technically called

his *Perugino style*, as being similar to that displayed in the paintings, by his preceptor of that name; but in No. 10, which is one of Raffaelle's best easel pictures, we perceive a manifest improvement: and immediately recognize that beauty, grace, and impressive simplicity of expression, for which he is so justly celebrated.

The peculiar tenour and manners of the times when Raffaelle and his contemporaries lived, impelled them to exercise their pencils, with very little latitude for fancy, on subjects of Holy Families, or some passage relating to Christ; as most of the pictures were intended for churches. As the Protestant Christian and connoisseur views them only as works of *art*, they will now be rationally estimated by their relative scale of merit, and not as memorials of religion. It may be safely asserted, that the greatest excellence of painting consists in a *select* and faithful representation of *natural* objects; and as Mary the Mother of Jesus, and her Son, were *corporeally* human beings, Raffaelle, with more good taste than any preceding artist, successfully endeavoured to make his pictures approach this standard: hence his paintings of the Holy Family, &c. are consistent with truth, and at the same time dignified with the fascinating and commanding touches of taste and judgment.

It is with much pleasure I embrace this occasion of referring to an engraving, lately published by Holloway, from one of Raffaelle's much admired

Cartoons: by which very exquisite print some of the pre-eminent excellencies of the artist will be preserved, when his Cartoons and pictures are destroyed, and by which the English engraver will perpetuate his own professional talents with those of the immortal Roman.

11. LUDOVICO CARACCI.

Dead Christ, with the Three Maries and St. John.

John, ch. xix.

From the Orleans Gallery. The peculiarly affecting event represented in this picture, must have been in reality almost too powerful for human sensibility to endure; and the artist, with that singular felicity which only belongs to an eminent genius, has transferred to the mimic canvass the event as supposed to have existed at a very awful and distressing moment. The cadaverous body of the recently crucified Saviour, is represented lying on white drapery in the foreground, and though a little fore-shortened, extends all across the picture. Immediately behind, and leaning over it, is a female in great anguish; and still further back is a group of three women, one of whom has just fainted, and is supported by her two sympathizing companions. The figure of St. John, which is not very graceful in action, or of engaging features, occupies the right-hand side of the picture, and appears as if going to

procure some assistance. The scene is of a dark solemn hue, corresponding with the melancholy subject, and all together is calculated to impress the spectator with the most powerful emotions of sympathy and sorrow. The colouring of the whole, and of its individual parts, displays the high degree of excellence which Caracci had attained at the time he painted it. We may almost be allowed a little extravagance of language in speaking of this picture, by saying that it beams with solemn expression, and harrows up the feelings of the soul through the medium of the eye:

> Give sorrow words; the grief that does not speak,
> Whispers the o'erfraught heart, and bids it break.
> SHAKSPEARE'S MACBETH.

The pictures by L. Caracci, according to De Piles, were much sought for in Lombardy, where they were valued above all others: and many of them were hung up in the churches of that country.

12. SALVATOR ROSA.

Jacob tending his Flock, in an upright landscape.

Genesis, ch. xxx.

Jacob, or a shepherd, is represented seated on a large stone, on the brink of some water, to which a flock of sheep is approaching to drink. Behind them is a mass of forest wood, enveloped

in the dark shade of evening. It is a scene fitted for banditti, and the shepherd has more the aspect of one of those midnight marauders, than that of a "pastoral swain," in that age of simplicity. Indeed the vigorous but eccentric mind of Salvator was not exactly adapted to delineate the peaceful or the rural scene: it was more happy in displaying craggy rocks, rifted trees, and their appropriate accompaniments. "Salvator," observes Sir Joshua Reynolds, "gives us a peculiar cast of nature, which, though void of all grace, elegance, and simplicity, though it has nothing of that elevation and dignity which belongs to the grand style, yet has that sort of dignity which belongs to savage and uncultivated nature: but what is most to be admired in him, is the perfect correspondence which he observed between the subjects which he chose, and his manner of treating them. Every thing is of a-piece: his rocks, trees, sky, even to his handling, have the same rude and wild character which animates his figures." The picture now under consideration was bought by the late Sir Paul Methuen, for the first Duke of Bridgewater.

13. FRANCESCO MOLA.

St. John preaching in the Wilderness:

Matthew, ch. iii.

From the Orleans Gallery. "In those days," Anno Domini 26, "came John the Baptist preach-

ing in the wilderness of Judea,"—and he "had his raiment of camel's hair, and a leathern girdle about his loins." To delineate historical subjects, with the united requisites of taste, truth, and feeling, is the happy lot of a very few artists only. If Mola has not completely succeeded in this exalted department of art, or has not equalled Raffaelle, or N. Poussin, he has displayed a style of landscape, in some of his pictures, which very few painters ever excelled. It is recorded of Gainsborough, who viewed *nature* with a discriminating and retentive eye, that he was so highly captivated with some of Mola's landscapes, as to declare, in terms of despair, that he should never attain to equal excellence; for, said that eccentric but admirable artist, "*Mola appears to have made it his own by patent.*" The picture before us is replete with merit: for the handling, colouring, and shapes of the trees, display a free and spirited style; whilst the grouping, with the varied expression of the figures, are in unison with the other parts. His picture of *St. Bruno*, at Paris, is described to be nearly equal to any of Titian's best pieces. In the present picture, St. John is represented seated on a bank, beneath a group of trees, and is addressing, with impassioned action, a diversified assemblage of people. These are dispersed in various situations, and all the prominent figures are described as being affected, in some respect, by the preachers' discourse. In the

Orleans Gallery were two other very fine landscapes, with figures, by Mola.

14. GIULIO ROMANO.

The infant Hercules, with Juno, and other figures.

From the Orleans Gallery. The actions and prowess of Hercules have afforded numerous subjects for the pens of the poet and mythologist; and also employment for the chissel of the statuary, and pencil of the painter. When only half hour old, the fable says, he strangled two large serpents, that were maliciously placed by Juno, near his cradle, to destroy him. This extravagant incident has been rendered familiar and interesting to the English connoisseur, by the inestimable picture which Sir Joshua Reynolds painted of it; and which, to our great mortification, was suffered to be transported to the Court of Russia. Juno being afterwards reconciled to the monstrous infant, allowed him to suck; but the power of the child was intolerable, and the goddess was obliged to force him from her breast. This is the incident here represented; but it is rather strangely described by the painter. The child is seated on the ground, whilst the female is represented as leaning over it, and with distorted features is suffering under its powerful operation. Pallas is

reclining on the nursing deity, and different satyrs, boys, &c. are dispersed in the back-ground, and some are seen climbing up the trees. A French critic implies, that "the emblematic thought of this compostion is not clear enough: however, it is sufficient to view the picture with respect to its style. In it we observe the strength and colouring of Giulio Romano's pencil, and all that characterizes the fine productions of this master."

15. ANNIBAL CARACCI.

The infant St. John sleeping, in a landscape.

From the Orleans Gallery. The youthful companion and relation of Christ is here represented as a naked boy, lying asleep. He stretches obliquely across the picture, and rests on his coat of camel's hair, with the right arm thrown carelessly over his head, and the left holding the crook. The colouring and expression of the infant are very fine, and the landscape perfectly harmonizes with the figure.

16. FRANCESCO MAZZUOLI PARMIGIANO.

Cupid making his Bow.

From the Orleans Gallery. The mischievous but fascinating god of love is here represented as

a fine youth, with his back and left side opposed to the spectator, having one foot resting on two books, and seemingly employed in shaving or making his bow. Between, and under his legs are seen the heads of two boys, one of whom appears to be laughing, and the other crying. By this the painter intimates, that love occasionally produces joy and grief; and by the books beneath his feet, that it also often tramples on learning. This picture was formerly attributed to Correggio, and before it graced the Orleans collection, was in the Queen of Sweden's Gallery. Henry Hope, Esq. has a small "study" of it. The same figure is represented on an ancient gem, from which the painting seems to have been copied. Bartollozzi has engraved it, and it is also published among the prints from the Orleans Gallery.

17. —— PARMIGIANO.

The Virgin and Child, with St. John and Elizabeth.

The young artist, and judicious connoisseur, may derive some amusement, if not useful knowledge, in comparing and analyzing the productions of different painters: and the minds and merits of these can never be better appreciated than from those pictures that profess to display the same subject. In the present gallery there is a fair opportunity of comparing Raffaelle with his

avowed imitator; for we can here oppose this picture with either of the three already mentioned by that artist in the same room: and in this comparison we shall not be long in pronouncing a verdict. In those by Raffaelle, every touch and expression evinces feeling and taste, whilst this of Parmigiano betrays what may be termed a want of, or at least an affectation of them. It seldom happens that man combines the latter with the two former: they are as incompatible as wisdom and folly, or pride and humility. The artist, however, who affects the style and practices of a superior genius, may, by perseverance, acquire some sparks, or reflected lights, from the luminary that attracts his admiration. This is manifested in the professional career of Parmigiano, who first imitated the style of Michel Angelo, in the picture of St. Eustatius, in the church of St. Petronius, at Bologna, and afterwards followed that of Raffaelle. At length, according to Sir Joshua, in his fifteenth Discourse, he painted "Moses breaking the Tables, in Parma," wherein, says the same judicious critic, "we are at a loss which to admire most, the correctness of drawing, or the grandeur of the conception."

18. LUCA CAMBIASSI.

The Death of Adonis.

From the Orleans Gallery. Adonis, a beautiful young shepherd, excited the love of Venus,

and thereby provoked the jealousy of Mars, who, assuming the shape of a wild boar, attacked and mortally wounded his unoffending rival. Venus hearing his cries, flew to his assistance, but was unable to reanimate his lifeless frame. The painter has chosen this crisis for his picture, which displays the beautiful goddess, clasping and attempting to enliven the dying swain. A Cupid is contemplating the scene, with his back towards the spectator: and it is rather a curious circumstance to remark, that the painter has not exhibited either of the three faces. Naked legs, arms, and bodies, nearly cover the canvass: and the colouring of these is so faint and pale, that it is presumed the artist used much lake, or some other equally evanescent tints, in painting the flesh.

19. ANNIBAL CARACCI.

The Repose in Egypt:

Matthew, ch. ii.

From the Orleans Gallery. Before Annibal visited Rome, to which magnificent city he was invited by the ungenerous Cardinal Farnese, he painted many pictures in imitation of different masters: but those executed during his stay at Bologna, are commonly said to be in his Bolognese style: in which is the picture before us. But it is evident, from the characters and expression of the figures, that he had not then acquired that dignity of manner, and accuracy of taste, which

are displayed in his later productions. Joseph is represented as an *old man*, in the act of tying an ass to a tree, the Virgin as a robust young woman; whilst in the clouds are two cherubs scattering flowers, and two angels are attending the mother, who bears the sleeping infant in her lap.

This subject has been so repeatedly painted, that it seldom excites any historic interest; we rarely contemplate it in any other light than as a specimen of a master, or an example of colouring. Yet some modern English artists have thought it worthy of repetition. Sir Joshua gave it great dignity and elegance in a picture painted and engraved for Macklin's Bible. Turner has exhibited it; and a young artist, named Haydon, has lately painted the same subject; but in the latter it is treated in a style of composition and colouring very different to any thing I have before seen. The picture possesses much merit, and is intended to constitute a part of the very classical collection of Thomas Hope, Esq. It is fairly characterized in No. 2 of "*The Review of Publications of Art.*"

20. LUDOVICO CARRACCI, after CORREGGIO.

St. Jerome, with the Virgin, Christ, Mary Magdalen, St. John, &c.

From the Orleans Gallery. The chief of the peripatetic philosophers, Aristotle, has, in his maxims of dramatic criticism, contended for a

strict adherence to the unities of time, place, and action, and asserts that any violation of these is incompatible with good composition. If this be admitted in poetry, it should be more carefully adhered to in *historical painting:* for nothing can be more absurd than to introduce into one piece, persons of different ages and countries. Even the great Correggio, however, has been guilty of this species of anachronism; for in the painting now under consideration, are assembled the four personages above named, one of whom never had, nor could have had, any association with the others. St. Jerome lived in the fourth century; and the others in the first. However, where saints constitute the subject, it is almost superfluous to argue about consistency and rationality, or even probability: for as the authors of their lives and actions have given an uncontrolled latitude to faith and fancy, there appears to be no reason why painters should be denied the same indulgence, if by that privilege they render their pictures more beautiful, or produced a grander effect. Artists are not always to blame on these occasions; for they are generally obliged to procure a livelihood by their works: and to obtain this, they must often "keep down" all the feelings of taste, and suppress the dictates of judgment. An employer, or assumed patron, may be liberal; but, at the same time, extremely silly and obstinate: and such a person may insist on having his spouse and daughters painted as the Graces, and himself as Apollo. The painter complies with his wishes: *his*

name is transmitted, with the picture, to distant ages: for even to objects of unmeaning insipidity, the man of genius gives value; whilst the prototypes of his efforts are either wholly forgotten, or their memories despised.

It was currently related in Parma, where Correggio's picture was highly prized, that the artist painted it for a lady devotee, who claiming the patronage of certain saints, requested the painter to bring them together in the same picture. Besides, it is very probable that she had her own head copied to represent one of the holy group. The original picture was taken from Parma by the French; is now in the National Museum at Paris; and has been repeatedly copied. Mr. West made a small one, and Mr. Williams copied it of the same size as the original.

21. GIORGIONE.

The Holy Family and St. John, in a landscape.

From the Orleans Gallery. Fashion is an arbitrary tyrant in the regions of refined society. The rich worship her, and those who hope to obtain riches must sacrifice at her shrine. Painters, sculptors, architects, and authors, have too generally been her slaves: whence, absurd principles have been first tolerated, afterwards rendered popular, and false taste thus been permitted to domineer. Meretriciousness has thereby superseded

real beauty and grandeur; and though a few critics of independent minds, and original sentiments, have dared to arraign or reprobate the *vices* of fashion, they have been considered morose, treated with contumely, and their writings deemed libels in the high court of politeness.

The *Venetian school of painting* is partly in this situation; its scholars sought fame and fortune, in substituting tinsel for gold, shadow for substance, and affectation for reality. It was like preferring poetry to history, or romance to science. Their object was to fascinate the eye at the expense of the understanding, and they succeeded to a great degree, for their works became extensively fashionable: the *great* praised them, and the *little* sedulously endeavoured to imitate them. It is to be regretted that the English school has followed this model, rather more than the Roman; but, here we find an apology for its error, in the caprice and vanity of the public. The artist, as well as actor, is obliged to acknowledge the axiom of

"He that lives to please, must please to live."

Hence, the painter of profound science, and good taste, is often obliged to make living dolls appear like angels, and insipid beaux with the "front of Mars," or symmetry of Apollo. It is barely justice to the English painter to state, that such practices do not originate with him, and that he has evinced, on many occasions, equal taste and talents to some of the most esteemed Roman artists. Fashion is

at length getting into the road which leads to truth and utility, and when it has learnt the power to appreciate the productions of genius, we shall soon find that the artists can supply her demands with works worthy of themselves, and of their country.

Let it not be inferred that I am disposed to reprove indiscriminately the whole Venetian school, or that I disapprove entirely of its colouring. I conceive it is only censurable in making this the chief and almost only object of study; as if dress was more important than manners, or phraseology was to be preferred to sentiment. In the colouring of Titiano, Tintoretto, Paolo Veronese, and Giorgione, we are captivated with the beauty and harmony of tints, and can dwell on their best pictures with much delight. Should the unqualified admirer of this school be disposed to cavil at, or disapprove, these sentiments, I wish him to peruse Sir Joshua's fourth Discourse, when he will find I am sanctioned by that great authority.

The picture that excited these associations, and led to the remarks, is distinguished for its vivid colours in the lights, and great depths of shadow. The figures are dispersed across the landscape, that of Joseph being at one end of the picture; the Virgin on the opposite side; and St. John, with the infant in his arms, in the centre. The painter has portrayed St. John as a large man, and Jesus as a child: a strange anachronism, as the two were born within seven months of each other.

22. G. F. BARBIERI GUERCINO.

David and Abigail.

1 Samuel, ch. xxv. v. 23.

From the Orleans Gallery. Abigail, the wife of Nabal, "was a woman of good understanding, and of a beautiful countenance." Her husband possessed 3000 sheep, and 1000 goats: and was shearing the former, when David, who was in the wilderness with a few of his chosen friends, sent a deputation to Nabal, soliciting him to afford them some sustenance; but the great and haughty yeoman treated the messengers with contumely, and sent them back fasting. David, exasperated at this conduct, directed his followers to gird on their swords, &c. and endeavour to obtain by force of arms, what he was refused by courtesy. To avert the threatened danger, Abigail "took two hundred loaves, and two bottles of wine, and five sheep ready dressed, and five measures of parched corn, and an hundred clusters of raisins, and two hundred cakes of figs, and laid them on asses."—ver. 18. "And it was so, as she rode on the ass that *she came down by the covert of the hill, and behold, David and his men came down against her*, and she met them. And when Abigail saw David she hasted, and lighted off the ass, and *fell before David on her face, and bowed herself to the ground.*" Such is the incident portrayed in the above large picture, wherein the painter has represented

David, and his associate warriors in the Roman costume, with helmets, coats of mail, shields, &c. Abigail is kneeling at his feet, with her attendants, who are laden with loaves and other presents.

23. IL TINTORETTO.

The Entombing of Christ.

From the Orleans Gallery. There are some paintings which may be said to possess that peculiar quality called *negative excellence: i. e.* they have many fine passages and certain merits, but these are accompanied by improprieties and defects. They may be said, according to Sir Joshua, to "tell the truth, but not the *whole truth:*" and this is the character of the principal pictures by Tintoretto, Bassano, and Paolo Veronese. Attentive chiefly to colouring and grouping, these artists neglected or slighted "the most essential part of the art; the expression of the passions."—Those persons who may feel disposed to question these remarks, are solicited to compare the present picture with that by Volterra, No. 5; and again, with that of L. Caracci, No. 11, where the same subject, though not exactly the same point of time, is treated by these different masters. A French critic observes, with great truth, that "this picture possesses a fine tone of colour, and a very striking effect: but some persons may desire more correctness in the design, and more nobleness in the expression."

24. TIZIANO VECCELLI.

The Three Ages.

From the Orleans Gallery. In another place * I was induced to offer a few remarks on Tiziano's style and powers of painting *landscape.* Since writing those observations, I have seen two or three pictures by that great artist, and am inclined to believe that if he was ever equalled in this branch of the art, he certainly never was surpassed by any Venetian or Italian painter. In the present picture, and in a large one now in the possession of Mr. West, as also in No. 81, Diana and Calisto, there are portions of landscape, with sky, &c. which for depths of tone in their colouring, breadth of effect, and general harmony, are almost unparalleled; and are demonstrative proofs of the superior talents of this artist in that style of painting.

At the time Tiziano was painting this picture, about 1514, he became acquainted, according to Vasari, with Ariosto the poet, who in his eccentric poem of the "Orlando Furioso," says

> E Tizian, che onora
> Non men Cador, che quei Vinegia e Urbino.

This picture was painted for the father-in-law of John da Castel, a Bolognese, in whose possession it was when Vasari wrote his account.

* Historical Account of Corsham House, &c. 8vo. 1806.

25. LUDVICO CARACCI.

The Dream of St. Catharine.

From the Orleans Gallery. The saint whose fanatical vision is represented in this, as well as in numerous other pictures, for it was a popular subject, was born at Sienna in 1347, and obtained great celebrity in catholic countries, by her wild visions, or waking-dreams, which were called, by her partizans, prophecies and miracles. The Monks appear to have sanctioned her reveries, and thus promoted delusion. Indeed, in crediting and propagating prophecies, those holy fathers seem to have surpassed the notorious fictions of Cervantes, and more particularly so in the stories they have related of this lady*. Among other things they state, that she became a nun of the order of St. Dominic, when only seven years of age; and that she saw numberless visions, and wrought many miracles. In one of her dreams they relate that she saw, and was immediately married to Jesus Christ. This seems to have been her most celebrated reverie; and is, therefore, often represented by the Romish painters. That a person of deranged intellect

* The follies of prophesying have prevailed in all ages and nations: and though it is generally asserted that we are now blessed with "the *Age of Reason*," and that the present era is proudly exalted in wisdom above any former, in the annals of England, yet male and female prophets, or persons assuming this character, still exist, are tolerated, and, strange to relate, are credited by hundreds and encouraged by thousands. See a very rational exposition of these, in the third volume of "Letters from England," &c.; by Don Manuel Espirella.

should fancy and report such things is not at all improbable; but that many other persons of sane understandings should give credit to, and assiduously propagate them, is rather surprising.

"Credulity on one part," says Dr. Johnson, "is a strong temptation to deceit on the other."

This picture passed from the cabinet of M. de Naneré to the Orleans Gallery; and in the printed catalogue of that collection, it is justly described as one of the best of L. Caracci's performances, "as much for the grace of composition, and the beauty of the colouring, as for the delicacy and softness of the execution."

26. DOMENICO ZAMPIERI, called DOMENICHINO.

Christ bearing the Cross.

From the Orleans Gallery. "And they," the Jews, "took Jesus, and led him away; and he, bearing his cross, went forth into a place called the place of sculls," &c. John, ch. xix. ver. 17. There are few passages in the sacred writings more interesting to the feelings of a Christian than that relating to the above event: but although the mere recital of it is calculated to operate powerfully on the susceptible and religious mind, it is not equally understood or felt by every class of readers.—In the painted representation of the scene, each person who can see must understand: and all who possess this faculty in a superior degree must acknowledge, that the effects of this picture

are much more impressive than the description of the sacred writer. Whilst one only appeals to the imagination, the other addresses the organ of vision. The painter has also heightened and contrasted the maliciously ferocious aspects and attitudes of the Jews, with the placid meekness and benevolent resignation of Christ. This picture was in the cabinet of M. Seignelay, before it belonged to the Duke of Orleans. It represents Jesus prostrate on the ground, borne down and pressed under the incumbent cross. One soldier is flogging him with ropes, whilst others are employed in dragging him along. The expression of humility suffering under oppression, contrasted with the unfeeling ferocity of the soldiers, is strongly depicted.

27. SEBASTIANO DEL PIOMBO.

The Entombing of Christ.

From the Orleans Gallery. It is related of this artist, that he was sometimes favoured with the practical assistance of Michel Angelo; and that the reputation he has obtained is partly to be attributed to that important advantage. The *Resurrection of Lazarus*, by Piombo, now part of the very choice and valuable collection of J. J. ANGERSTEIN, Esq. is asserted, by Mr. Duppa, to have been "painted under the direction of Michel Angelo, who corrected the design in some places; but there is no evidence that the composition was

made by him, or that he executed any part of the picture."—Life, &c. of Michel Angelo Buonorotti, 4to. 1807. It is generally believed that the present picture is the exclusive work of Piombo. In the Catalogue Raisonné of the Orleans Gallery, it is observed, that "it is admirable for the force and beauty of colouring; as well as for the purity of the design, and truth of the expressions."

28. GUIDO RHENI.

Head of a Magdalen:

Presumed to be a study for a larger picture.

29. ALESSANDRO TURCHI.

Joseph and Potiphar's Wife.

"And she caught him by his garment, saying, lie with me: and he left his garment in her hand and fled." Genesis, ch. xxxix. ver. 12. Fielding, in his admirable novel of *Joseph Andrews*, has represented his hero as a pattern of virtue and continence: and it is said that he intended to exemplify, by an example in familiar life, the character of the Hebrew, Joseph. In the present age we rarely ever hear of male chastity, and as seldom of any instances where the vicious practices, called fashionable gallantries, of men are punished, or even reprobated. Whilst a single indiscretion of the female, from whatever circumstance it may have

arisen, is treated with unforgiving severity.—The consequence is inevitable: the distressed outcast, who is "ruined by our sex, is prevented reformation by the reproaches of her own." Examples of male continence are however to be found both in the ancient and modern world. That of *Scipio* is noted: and *Alexander* of Macedon displayed more true heroism in subduing his passions when the beautiful wife and daughters of Darius were in his power, than on any other occasion. King Henry VI. is described by Rapin to have been particularly modest: but the most eminent instance I have heard of in England is that of *Joseph* Addison, the admirable author of the Spectator, &c. A lady of beauty and quality having made certain overtures, which could not be misunderstood, the honourable secretary wrote her a letter, which breathes the sentiments of an amiable heart and wise head, rejecting her advances, and reproving her conduct. Among other arguments, he says,

"Give me leave, madam, to remark, that the connection subsisting between your husband and myself, is of a nature too strong for me to think of injuring him in a point where the happiness of his life is so materially concerned. Suffer me to observe, that, were I capable of such an action, how much soever my behaviour might be rewarded by your *passion*, I must be despised by your *reason*, and though I might be esteemed as a *lover*, I should be hated as a *man*," &c. &c.

Rede's Anecdotes, 8vo. 1799.

DRAWING-ROOM.

Marked C *in the accompanying* PLAN.—*The Numbers are continued from the left to the right hand.*

'Tis painting's first chief business to explore
What lovelier forms in nature's boundless store
Are best to *Art* and *ancient Taste* allied,
For ancient Taste those forms has best supplied.
MASON'S FRESNOY.

30. GUIDO RHENI.

Infant Jesus sleeping on a cross.

From the Orleans Gallery. A small picture, in which a naked child is shown lying on his side, in the midst of a plain, unadorned landscape. In this painting we instantly recognize that quality in art, which is denominated the *beautiful*, as distinct from the *picturesque;* and from this example we must admit, that the former is equally capable of making a pleasing and interesting picture as the latter. Simplicity may be called the handmaid of beauty, which consists in smoothness, freshness, youthfulness, and grace. The natural object wherein these are combined, must be fas-

cinating: and whenever that is accurately and tastefully represented in painting, it will irresistibly captivate the eye, and gratify the fancy.

> What art thou, beauty?—whence thy pow'r
> That thus persuasive charms the heart,
> When thy fair hand adorns the roseate bow'r,
> Or blooming virgin, *pride of all thy art.*
>
> LANGHORNE.

Judging more from passion and customary association, than from philosophical principles, we generally speak and think of beauty only as connected with the female face and form: but nature, in all her perfect works, developes endless beauties. This is tacitly admitted by every person who views a picture that is correctly drawn, and faithfully coloured; for, whether it be of flowers, fruit, birds, trees, or the human figure, it imperceptibly arrests attention, and excites admiration. The artist, therefore, who hopes to acquire honourable eminence, must diligently and incessantly study nature; and if he be blessed with an eye to see, an heart to feel, and a judgment to analyze and appreciate, he will inevitably participate in the deserved fame of *Reynolds*, *Wilson*, and *Gainsborough*. Without adverting to other nations for examples, we may adduce the practices and celebrity of those painters to stimulate the emulous student; and it may not be irrelevant to point out two or three artists who have acquired an exalted reputation by pursuing a similar course of practice. *Cousins*, *Girtin*, and

Turner, have constantly copied the forms and tones of nature; whence their drawings and pictures have become extremely valuable even in the present day; and though the merit of their best works will not increase with age, yet they will progressively assume additional value, and ultimately rank with the most esteemed of Claude, Poussin, and Tiziano.

By the terms of simplicity and beauty, as applied to the picture now under consideration, I mean that its composition consists of but few parts, and that those are of a plain, incomplex character. Its drawing and colouring are also particularly chaste, delicate, and appropriate: whence I cannot help thinking, that it may be characterized as an example truly beautiful, without having any traits of the picturesque, grand, or sublime. Of the sleeping figure, it is scarcely enough to say, that it is well drawn and coloured; but the whole countenance, and every limb and muscle seem tranquil and serene, whilst the landscape and sky are completely in unison with the subject. The latter are also quite subservient to the former; a circumstance not always attended to by artists. The picture is painted on copper, and the colouring is very fresh and clear; but Guido has rather injudiciously, though, no doubt, for particular local reasons, placed the crown of thorns and nails on the fore-ground, as if these were necessary emblems of the *infant* Jesus.

31. CARLO MARATTI, *Cavaliere.*

St. Elizabeth teaching the Virgin to read.

32. IL BORGOGNONE.

Landscape, with water, building, &c.

This picture has been commonly attributed to Salvator Rosa; but I have been assured, that it is from the pencil of the painter above-named, and is a creditable specimen of his abilities in this department of the art. He is justly noted for his battle pieces: which have attained so much celebrity, that it is a common practice to attribute almost every unnamed picture of this kind to him. The colouring of the present landscape is clear, and of a soft silvery tone, with a breadth of effect that evince considerable talent.

33. M. A. DELE BATTAGLIA.

An Old Clothesman, with other figures: a small picture.

34. G. B. MOLA.

The Baptism of Christ.

John, surnamed the Baptist, son of Zacharias and Elizabeth, was, during his infancy, the

playmate and companion of Jesus. When grown to the state of manhood, he "went from place to place, through all the country about Jordan," preaching, and preparing the way for his cousin. Many were converted to his new doctrine, and were baptized in the river Jordan. Among these was Christ, who participated in this ceremony when about thirty years of age. Upon this occasion, it is said, that the heavens were opened, and the Spirit of God descended upon him with a hovering motion, after the manner of a dove; and an awful voice issued from heaven, saying, "Thou art my beloved Son, in thee I am well pleased." Luke, ch. iii. v. 22. This subject will be further adverted to in the account of Poussin's more celebrated picture of the same event.

G. B. Mola, and his brother Francisco, were both pupils of Albano, but they proved very unlike each other in the progress of their works. Francisco acquired a more broad and dignified style; but Giovanni does not appear ever to have excelled his preceptor. In the present instance, there is a want of propriety, consistency, and grandeur, which can scarcely be dispensed with in such subjects. The painter who attempts to delineate the forms and features of Angels, should be endowed with almost a supernatural genius; for the task is extremely difficult, and has scarcely ever been executed with tolerable success.

To portray corporeal beauty, and give it all the ease, grace, and charms of one of the best

models of unadorned reality, has scarcely ever been effected by the painter: so difficult is art, so simple is nature. Yet many artists have frequently attempted to paint Angels, and even the Deity, which we must consider to be the very essence, or immaterial spirit of beauty, and of every imaginary grace. Man can scarcely hope to conceive any thing in form or substance adequate to the idea; therefore, how absurdly presumptious is the attempt to embody, or give it a character even below that of the human! for what cannot be comprehended cannot be represented. Albano was constantly attempting this, and as frequently made himself ridiculous. Mola also ventures above the clouds, and is lost: for he has endeavoured to personify the Deity, who is represented as an old man, seated on the regions of air.

35. GUERCINO.

Landscape, with figures.

36. CIRO FERRI.

Madonna, and the infant Christ.

37. TIZIANO VECCELLI.

Portrait of Clement the Seventh.

In the long list of Romish Popes, there are fourteen who bore the name of Clement. The

person who is here represented by Tiziano, was advanced to the pontifical chair in 1523, and died in 1534. His eventful reign, observes Mr. Duppa, "was more chequered than that of any prince of modern times. Guicciardini, who has recorded his actions with the feelings of partiality, has left this portrait of him in a few words."—"He was rather morose and disagreeable, than of a pleasant and affable temper; reputed avaricious; hardly to be trusted, and naturally averse from doing a kindness; very grave and circumspect in his actions; much master of himself, and of great capacity, if timidity had not frequently corrupted his judgment." In Duppa's Life, &c. of Michel Angelo, are several anecdotes of this Pontiff, who was Bishop of Worcester for one year.

38. PIETRO DA CORTONA.

The Wise Mens' Offering.

A small picture, of an oval form. This subject is here treated in a very different style of composition, colouring, &c. to the one already described, No. 3.

39. CLAUDE DE LORRAINE.

A Landscape, with cattle, &c.

This beautiful cabinet picture is distinguished for its simple and natural tone of colour, and seems to display a partial view of the country

round Tivoli. In the fore-ground are seen Italian cattle grazing; and in the middle distance, a large tree of a round shaped massy top, whilst the back-ground terminates in a steep hill, partly covered with woods, and crowned with villas.

40. F. MILÉ, OR MILLÉ.

A Landscape, with figures, monuments, temples, &c.

Though this artist was endowed with an uncommonly retentive mind, and could, from strength of memory, delineate almost any scene or object he had observed in *nature*, yet, from some accidental circumstance, he was induced rather to imitate the pictures of Nicholo Poussin, than resort to the inimitable prototype from which that great artist derived his highest excellencies. The consequence was inevitable: he was deemed a copyist; and though some of his pictures have been sold and bought as the productions of Poussin, the deception neither added to his honour, nor redounded to his fame.

The prevailing but very reprehensible practice of junior artists, in aping the styles and manners of a popular painter, cannot be too severely reproved; for as nature presents endless combinations, and inexhaustible novelties, it is the express duty of every aspiring mind, to seek for meritorious reputation in the display of dignified

originality, and in the exercise and exertion of independent genius. Grovelling mimickry must always be degrading, because subordinate: and it is generally the fate of weak imitators, to copy and dwell on glaring defects, as well as prominent beauties. The imitator, or copyist, has seldom much discrimination: he is better pleased with art than nature; or, from a weakness of understanding, generally characteristic of such minds, is unable to comprehend or feel the beauties of the latter. Many instances could be produced in this as well as in other countries, to elucidate these remarks, and show the fallacious hope of those persons who expect to obtain permanent or desirable fame by any mode of imitating others. True Genius aspires at originality; and she often, though not always, acquires fame and fortune by her laudable exertions: but to effect this, she must be sanctioned by fashion. It is then that she becomes the object of envy and imitation; for fashion is a sort of queen bee, that is always followed by the whole swarm. A few examples among artists will serve to exemplify these maxims. Raffaelle was mimicked by Parmigiano, Le Seur, and others; Poussin, by Milé and Bourdon; Tiziano, by several of the Venetian scholars; Rembrandt, by as many of the Flemish; Rubens, by Jordaens; and Reynolds, Wilson, and Turner, by a host of the young artists of the present day. Imitation, however, to a certain extent, is useful and necessary to a painter; for he may thereby

acquire, without the long process of experimental practice, the knowledge of his predecessors. To attain this he must study the best examples of art; examine pictures, and analyze them, in their principles of drawing, colouring, composition, &c.; but he should take the works of many masters, not those of one only. Parts of them should be copied, and all understood: when he must go to *nature*, as the last place for finishing his course of education. Here he must be diligent, sedulous, and discriminating, and he may then confidently look forward to that pleasing reward of *honourable fame*, and blessed independence, which sweetens the decline of life.

41. SALVATOR ROSA.

Landscape with figures, called the *Soothsayers* or *Augers*.

This very exquisitely coloured picture, from the Duc de Praslin's collection, varies from the generality of works by this master. The scene is tranquil, soft, and delicate; the figures are all placed in easy positions, and the whole is finished with a light, floating pencil. On the fore-ground are seven figures, three of which are standing upright; the others reclining on the banks of a lake, or estuary. The middle part is occupied by water, and in the back-ground are some lofty craggs and mountains, at the foot of which appears a town. In the gallery of T. Hope, Esq. is a duplicate of

this picture. It has been engraved in small by Le Bas.

The Soothsayers, or Augurers, were some of those pretended prophets, or conjurers, who arrogated to themselves the prescience of the Deity: and by predicting future events imposed on the superstitious populace. These sagacious gentlemen have prevailed in all ages and countries. In proportion to the ignorance of the people, is their credulity and superstition: and these are the great props and supporters of augurs, or fortune-tellers. Homer refers to several instances in his time: and five different sorts of auguries are particularly specified in ancient writers. 1. From the appearance in the heavens; as thunder, lightning, or other meteors. 2. From birds; whence they derived the name of *auspices;* and were deduced from their chirping or singing, then called *oscines;* or from their flying, then denominated *præpetes.* 3. From birds kept in cages, or coops, for those purposes. 4. From beasts: and 5, from unusual accidents happening to persons, called *diræ.*— Many curious circumstances respecting these superstitions among the Romans, are mentioned by Pliny, xxviii. 2: and among the Greeks by Pausanius, iv. 13, &c. Varro describes four different species of augury, or divination. 1. *Pyromancy*, or augury by fire. 2. *Aëromancy*, or augury by air. 3. *Hydromancy*, or augury by water: and 4, *Geomancy*, or augury by the earth.

The augur was a sort of minister of religion among the Romans: Romulus founded a college consisting of three: each of whom was to preside over a tribe. A fourth was added by Servius Tullius: and in the year of Rome 454, five others were added. Lastly, in 672 the number was increased to fifteen.

42. F. MILÉ.

Landscape, with figures.

A very similar picture in subject and colouring to that of No. 40.

43. CLAUDE DE LORRAINE.

Landscape, with figures.

To make the *landscape* pleasant to the sight,
Three points of distance always should unite;
And howso'er the view may be confined,
Three mark'd divisions we shall always find:
Not more where CLAUDE extends his prospect wide,
O'er Rome's Campania to the Pyrrhene tide.
Where towers and temples mouldering to decay,
In *pearly air* appear to die away,
And the soft distance, melting from the eye,
Dissolves its forms into the azure sky.

KNIGHT'S LANDSCAPE, a didactic Poem.

This description is peculiarly applicable to the present picture, which is a very fine specimen of the master; and will be found to improve on the sight and feeling of the spectator the more atten-

tively it be viewed. Though its luminous but simple style of colouring is instantaneously pleasing, and though it be calculated to arrest and gratify every class of persons, yet the initiated amateur and professed artist will be more forcibly attracted by its merits, and will derive additional zest by looking into, as well as at, the picture. Such is the facinating influence of those paintings that approximate nearest to nature.

In the fore-ground of the present picture five female figures are represented dancing on the green turf to the inspiring sounds of different musical instruments, played on by three other nymphs. A man who is approaching the sportive scene, sacred to female pastime and innocence, is punished for his imprudent intrusion, by being transformed into a tree. This is the fable of *Apuleus*, who was a shepherd of Lavinia, in which country Pan had a cave overshadowed with trees, where the nymphs used frequently to dance, &c. The shepherd using saucy language, and intruding on the privacy of the fair ones, was turned into a wild olive-tree. If the impudence and criminal advances of all modern coxcombs were doomed to meet a similar punishment, we should not have cause to lament such frequent trials for *crim. con.* or hear of so many instances of shameless prostitution which conspire to disgrace the present age.

This picture was bought for the Duke of Bridgewater, by Sir Paul Methuen, who also possessed

two fine landscapes, by Claude *. It is engraved in the *Liber Veritatis*.

44. FRANCESCO ALBANO.

Salmacis and Hermaphroditus.

From the Orleans Gallery. Hermaphroditus, a son of Mercury and Venus, was educated on Mount Ida, by the Naides. When he had attained his fifteenth year he left his preceptors and natal place with intent to travel. His principal, or only adventure, on that journey, was the meeting with Salmacis, who seeing him bathing was enamoured with his person, and endeavoured to seduce him to her arms. Finding him insensible to her blandishments, she entreated "the gods to make them two but one body." The fates complied, and thus the two sexes became united in one person.

In this picture Albano has represented the two persons naked in a bath: Salmacis is embracing the object of her desires, who appears to be repulsing the wanton nymph.

45. GASPER POUSSIN.

An upright Landscape, with figures.

This picture is rendered more particularly interesting, from being a real view: or, as it may

For an account of these, and for some particulars relating to Sir Paul, who was an eminent collector, see "An historical Account of Corsham House," &c. 8vo. 1806.

be called, a *topographical landscape of classical scenery.* Near the fore-ground is represented part of the villa of Frascati, in the vicinity of Rome; where the great master of eloquence, Cicero, had his favourite villa, called *Tusculanum.* Part of the Campagnia, which has been rendered so familiar to us by Claude, is shown stretching across the middle of the picture, whilst the back-ground displays the adjacent parts of Tivoli, and the Soracte mountain.

It has been a practice with many veteran artists, particularly those who wish to be thought of the historical and sublime class, to dissuade the young landscape painter from delineating topographical views; or, in other terms, copying a portrait of natural scenery. Instead of which, say these partial professors, it is better to take a tree here, a bank there, a building from one place, a cascade from another, and a mountain, &c. from a different situation. Such a picture may be truly called a thing of "shreds and patches," a sort of harlequin's jacket in the arts, and rendered pleasant to the eye by being glazed over with an harmonizing varnish. I wish to ask those advocates of patch-work, if the pictures by Gasper, or Claude, which are professedly views of certain places, and nearly portraits of known scenes, are not more generally interesting; and whether the association of ideas they excite, are not more attractive to the cultivated mind, than any of those pieces called *fancy landscapes?*

Is not the villa of Mæcenas, by *Wilson*; a view in Boxhill Park, by *Gainsborough*; a Waltham Bridge *, and Pope's House *, by *Turner*, equally or more prepossessing than any imaginary landscapes by the same eminent artists? If a real scene has obtained any historical or antiquarian importance, a faithful view of the place not only participates in the interest of the classic spot, but has the additional recommendation, if well executed, of being valuable and imposing as a work of art. Some of Claude's finest pictures are unquestionably views of certain scenes, and painted with so much fidelity as to forms, tones, and natural incidents, that we view them with similar associations and feelings as we do excellent portraits of eminent and illustrious persons. Is not a fine half length picture, by Sir Joshua, of Dr. Johnson, of himself, of the Marquis of Granby, or of any other person whose name and memory are respected and admired, more valuable than any fancy-head by the same inestimable artist? I am almost ashamed to spend time in discussing so plain a point, nor should I have done it now but from a wish to counteract the influence of those persons who boldly repro-

* Two pictures of these subjects have recently been painted by Turner, and are the property of Sir John Leicester, Bart. whose unique Gallery of British Paintings, is at once honourable to his own head and heart, and to the talents of his countrymen. These two pictures are works of extraordinary merit; and I cannot hesitate to say, will rank with the most eminent productions of the pencil in this department of art.

bate all topographical landscape painters. I would also gladly check the progress of those young artists, who arrogantly think they can improve the face and features of nature: but in attempting which, we find that they too generally jumble together some heterogeneous scraps of English, Swiss, and Italian scenery. They should recollect, that when Wilson painted an English view, he contrived to make it resemble the prototype; and if he professed to give a view of Rome, all parts of the picture were local and indigenous. Gainsborough and Barret did the same; and though the last named, yet first in order, Claude and Gasper were laudably consistent.

I must make another remark, for I know these sentiments are not exactly in unison with the opinions of some writers and artists: but I would intreat those gentlemen to recollect, that I am only advocating the cause of *history*, in opposition to that of *romance;* and am vindicating the utility of *truth*, in preference to *fiction*. In painting landscapes, however, I do not deem it necessary that the artist should be restricted to copy all the minutiæ of nature, or all the diminutive littlenesses of the scene. If he takes the great prominent features, and gives to these their proper characteristic forms and colours, at the same time introducing adventitious, but the most advantageous effects of light and shade, he will discharge his duty with fidelity, honour, and reputation. He will then rank with the great landscape painters,

eventually secure to himself a perpetuity of fame, and for his works increasing value and admiration. The rising generation of young artists in England, have evinced, and continue to manifest, ample proofs of genius and talent; and we are only solicitous to see those powers judiciously directed, and properly applied.

Presented to the cultur'd eye of taste,
No rock is barren, and no wild is waste;
No shape uncouth, or savage, but in place,
Excites an interest, or assumes a grace.
NATURE, exhaustless still, has power to warm,
And every change of scene a novel charm.
The dome-crown'd city, or the cottag'd plain,
The rough cragg'd mountain, or tumultuous main;
The temple rich in trophied pride array'd,
Or mould'ring in the melancholy shade;
The spoils of tempests, or the wrecks of time,
The earth abundant, and the heaven sublime;
All, to the painter purest joys impart,
Delight his eye, and stimulate his heart.

SHEE.

46. RAFFAELLE.

Virgin and Child.

From the Orleans Gallery. In this captivating picture, the Mother and Infant are represented in a room; whereas, in the three former paintings by this artist, the Holy Families are all in the open air, with landscapes, &c. The present composition may, therefore, be called a *domestic scene.* It exhibits a modest graceful female, occupied in the most endearing, and therefore the most attractive of feminine duties.

In the present picture the Mother is represented as being carefully and tenderly employed in nursing the naked Infant, who is reclining on her lap, and with its head and eyes turned towards her, seems to repay the parent's solicitude by a facinating smile of infantine joy. A reciprocal endearment is manifested in both figures.

If it were *fashionable* for mothers to superintend the nursing and education of their own children, the former would be properly and laudably employed, whilst the latter would derive from it very essential advantages. For when intrusted to hireling nurses, and illiterate menials, childern too generally acquire vulgar habits and vicious propensities, which by the other mode would not merely be obviated, but useful and important lessons of rectitude and emulation would be inculcated. No period of life is so critical to the human being as infancy: then ideas are planted, sentiments are excited, and prejudices are acquired, which no subsequent lessons can eradicate. The youthful mind is like a pure sheet of white paper; every spot and blot disfigures it, and is absorbed; whilst the carefully written precept is indelibly fixed.

'Tis education forms the infant mind,
Just as the twig is bent—the tree's inclin'd.

POPE.

Children, like tender osiers, take the bow,
And as they first are fashion'd always grow.

PRIOR.

..... Thou art fair, and at thy birth, *dear boy!*
Nature and fortune join'd to make thee great.
Of nature's gifts thou may'st with lilies boast,
And with the half-blown rose.

SHAKSPEARE, IN KING JOHN.

This picture was orginally painted on board, but has been transferred to canvass. It passed from the cabinet of M. de Seigpeley into that of M. de Montarsis. Thence to M. Rondé, jeweller to the King of France, who sold it to the Duke of Orleans. It has been engraved two or three times, and a print from it is intended to ornament "*The British Gallery of Pictures.*"

47. LEONARDO DA VINCI.

Head of a young Female.

From the Orleans Collection. A pleasing smile pervades the countenance of this female; and the head is gracefully turned towards the left. As a specimen of the master, who may be justly classed among the first or most eminent artists of the world, this picture is truly interesting. Da Vinci united in his own capacious mind the talents of an author, architect, and painter: he evinced abilities in each, but is chiefly noted for his pictures; and good specimens of these are rare. Lord Suffolk has a Holy Family, by him, which is a work of singular character and singular excellence. *Bone* has lately copied it in enamel, on a plate *fifteen* inches by *eleven* inches. The largest

enamelled picture that has ever been executed. An account of Da Vinci's life, with his "*Treatise on Painting*," has been published in 8vo. 1802.

48. FILIPPO LAURI, and MARIO DE' FIORI.

A Wreath of Flowers by the latter Artist, inclosing three naked Boys by the former.

49. IL TINTORETTO.

A half-length Portrait of an elderly Man, with a book in his hand.

50. CLAUDE DE LORRAINE.

A Landscape, with figures, &c.

Representing that passage of Holy Writ, wherein it is related that the *Lord appeared to Moses in a burning bush:* Exodus, ch. iii. ver. 1, 2, 3. As the holy patriarch was one day occupied in attending the sheep of Jethro, his father-in-law, near the mountain of Horeb *, he perceived a bush in flames, that was not consumed. Surprised at the sight, he advanced near it, when a voice admonished him not to approach, "but put off

* This hill, in Arabia Petreæ, is directly west of but connected with the more lofty one of Mount Sinai. It is related, that the shadow from the latter completely envelopes the former, at the time of sun-rise. Moses struck the rock at the foot of this mountain.

your shoes, for the place whereon you stand is holy ground." Claude has introduced this incident as an episode into a landscape of great merit and pleasing effect. It is, however, merely a subordinate object; for the natural scene, which is a view of the Campagnia, &c. with a light hazy sky, are the prominent features of the picture. On the left-hand side of it is the base of a mountain, covered with bushes, &c.: and close to the edge is the burning bush, with a human head emerging from the flames. Beneath this is a waterfall; and, on a projecting mass of ground, Moses is conspicuously shown *running* towards the bush with a dog. Under a large majestic elm-tree, is a flock of sheep; beyond which is a bridge seen stretching across, and extending into, the middle of the picture. This leads the eye to an extensive distance, which melts into the horizon. On the right is the bottom of a rocky mountain; beneath which are some houses, &c. This has been engraved in the *Liber Veritatis*.

51. FILIPPO LAURI.

Repose in Egypt.

52. L. CARACCI, after CORREGGIO.

Marriage of St. Catharine.

From the Orleans Gallery. In this small picture, the artist has displayed only the Mother, the Infant, and the Saint: and thus in composition,

as well as in colouring, has made it very different to the larger painting, No. 25.—St. Catharine, who is represented as a young girl not exceeding twelve or thirteen years of age, is kneeling before the Infant, and receiving the wedding-ring. I am informed by an artist, who is fully competent to appreciate pictures, that, in its texture and sweetness of tone, this is the most faithful and satisfactory copy after Correggio in England. Therefore, as his works are rare, this must be valuable. It is a clear, beautiful, cabinet picture, and justly entitled to the following praise, which a French writer bestowed on it when in the Orleans Collection:—" The graces of composition, the beauty and the *naivete* of the heads, the fine colour, the delicacy and boldness of touch, would make this picture to be regarded as one of the finest productions of Anthony Correggio, if it was not known, in the magnificent collection of which it forms a part, to be by Louis Carrache, after that great painter."

53. GASPER POUSSIN.

A small Landscape.

54. ANNIBAL CARACCI.

St. John pointing to the Messiah.

55. ANTONIO CORREGGIO.

The Holy Family.

From the Orleans Gallery, in which splendid collection it was called "La Vierge au Panier," to distinguish it from other pictures of the same subject, by this artist. In the "Catalogue de la Galerie du Palais Royal," it is affirmed to be by Correggio, though some connoisseurs attributed it to Schidone. Lord Radstock possesses another picture of the same subject; and in Sir Francis Bourgeois' collection is a third.

56. GASPER POUSSIN.

A Landscape.

This very exquisite and almost perfect little picture, companion to No. 53, is a decisive illustration of an opinion which I have already urged, and am still disposed to cherish, that landscapes only require to be selected with judgment, and executed with taste and strict attention to the colouring and tones of nature, to become pleasing and interesting pictures. There are various spots and scenes on the surface of the globe which almost irresistibly excite the attention and admiration of a spectator. Their local features are either beautiful, grand, or picturesque, and their natural qualities are often powerfully

heightened by the adventitious, and even changing incidents of light and shade, clearness and mist. To delineate the first, with the most judicious and appropriate effects of the latter, is the duty of the emulous landscape painter. Claude successfully fulfilled this duty in some of his best pictures, but he was rather confined in his effects, and often monotonous in his subjects. He, however, executed numerous pictures; and though all of these are not equally excellent, yet the greater part of them are replete with fascinating beauty, and important truth. G. Poussin also evinced much taste in composition and grandeur of forms in his pictures; but Tiziano and N. Poussin displayed still greater merits, and more commanding effects. These great artists, in viewing nature, derived from her features more dignified and exalted conceptions. They generalized her forms, and gave to her unsophisticated countenance, the commanding touches and hues of grandeur, vigour, and richness. In general, though not always, they chose fine forms, and gave them that autumnal tone of colour, which is so grateful and pleasing to the eye. These artists were blessed with that species of knowledge which always manifests a predilection for such shapes and colours as are calculated to produce the best pictures. Gasper Poussin was generally attentive to the former, but not so successful in the latter: whence, though his landscapes are mostly very fine and grand, they are often cold and heavy. Salvator

Rosa has shown great excellencies in this department of the art: and in the present collection, No. 41, is a picture by him, which will rank among the finest productions of the kind. Our own country presents every component part of landscape; and in its mountains, lakes, woods, rocks, and seas, unfolds all that can be wished for or demanded by the artist. A few of our native painters have emulously availed themselves of these features, and have carefully studied their forms and colours. Actuated, however, by different feelings and partialities, they have sought different paths to renown; and whilst one has been satisfied with painting a few trees hanging over a sedgy pool, with two or three cows; another has boldly and vigorously dared to imitate the turbulent waves of the ocean, when driven by the enraged storm. He has also manifested the superlative powers of the pencil, in representing the effects of a meridian sun, the union of that luminary with the moon in the same picture; also the rising and setting sun, with other difficult and fascinating effects. In the present summer, London has been favoured with *Two Exhibitions* of *Drawings;* among which there were many landscapes and topographical views of unequivocal excellence. This will be readily admitted by those persons who have carefully examined the productions of Glover, Havell, Nicholson, Smith, J. Varley, Heaphy, Delamotte, Cristal, and of some other artists.

57. PALMA VECCHIO.
Portrait of a Doge of Venice.

58. CLAUDE DE LORRAINE.
Sea-piece, with ruined Portico.

> ..... The sun
> With wheels yet hov'ring o'er the ocean's brim,
> Shoots parallel to the earth his dewy ray.
> MILTON.

With a fragment of a rich portico on the left hand, a group of trees on the right, two vessels, a boat, a single upright figure on the fore-ground, a few cattle, and an expanse of water, *the Bay of Naples*, Claude has made a picture which must please all classes of persons, and will particularly captivate those who have studied the subject, and who have endeavoured to paint similar scenes. To represent the vivid effects of the sun, either after rising, when setting, or near the meridian, is one of the greatest difficulties of art: and this is demonstratively proved by the numerous unsuccessful attempts that have been made by different artists. Many have failed; few have succeeded, even with tolerable effect; and those that have approximated nearest to nature, must still acquiesce in the often repeated lines of Thomson:

> ..... But who can paint
> Like nature? Can imagination boast
> Amid its gay creation hues like hers?
> Or can it mix them with that matchless skill,
> And lose them in each other, as appears
> In ev'ry bud that blows?

This picture, and that of No. 50, with two others by Claude, were bequeathed by the late Mr. Bouverie, to the present Lord Radnor and his brother. These were purchased from the latter gentleman by the Duke of Bridgewater; and the two others are in the possession of the present Earl, at Longford Castle, Wiltshire. A particular account of them, and of two more very celebrated pictures by Claude, belonging to Mr. Beckford, may be seen in the *Beauties of Wiltshire*, 2 vols. 8vo.

59. ANNIBAL CARACCI.

Christ on the Cross.

60. CARLO CIGNANI.

Christ in the Garden.

From the Orleans Gallery.

61. BAR. SCHIDONI.

The Virgin with infant Jesus.

From the Orleans Gallery. This picture has been engraved in the "Gallerie du Palais Royale," in which work it is particularly described, and wherein the writer states, that the following inscription was on the back of the present painting. "Opera del Signor Bartolemo Schidone comprata della Sig^{r} Violanta Cavadone sua suocera

pezze 1647. de contanti, el a lei donata d'alla Sig[a] Barbara che era moglie del di[to] Sig[r] Schidone ora moglie de flaminio Scotti Parmico." This little picture is described as one of the finest and "most pure" of the artist.

62. DOMINICHINO.

Landscape, with figures, &c.

63. * * *

The Death of the Virgin.

This sweet little picture was purchased from Mr. Purling's collection, and was then attributed to Albert Durer, because that artist engraved a plate from it. The painting, however, does not correspond with the usual style of his works. It is probably by a Florentine master.

64. DOMINICHINO.

The Vision of St. Francis.

Fanaticism is a species of madness that lamentably debases the human mind; and as it is not immediately cognizable by law, those who are influenced by it are permitted to annoy society. It has prevailed in all ages, and is always disguised under the mask of religion. Many of those persons who obtained canonization, were unconfined maniacs: and among them, St. Francis

was a notorious one. After leading a very dissolute life for many years, he changed his conduct during a dangerous fit of illness, and became an extravagant devotee. He considered voluntary and absolute poverty as the essence of the gospel; and, therefore, not merely inflicted the punishment of hunger, and other bodily sufferings on himself, but prescribed it to his followers. He established the society, or class of religionists, called *Franciscans*, in the year 1209: a strange misguided set of persons, who fancied that the only road to salvation was through bogs, rough stony ways, over precipices, through quicksands, &c. It may not be improper to describe such persons in their own style of phraseology.

The artist has represented the Saint as a miserable self-devoted victim: meagre, pallid, and melancholy. Thus exhibiting a sad example of human weakness, which at once excites the contempt and pity of the philosopher.

65. ANNIBAL CARACCI.

Diana and Calisto, in a landscape.

In the present collection is another picture, by Tiziano, No. 104, on the same subject, but treated in a very different manner of composition, colouring, and expression to this. Here the figures are small, and appear to be subordinate to the landscape; but Tiziano has made the former principal, and the scenery wholly subservient to the

figures. The landscape of the present picture is composed and painted in a very grand style; and the figures are made to illustrate the story

66. ANNIBAL CARACCI.

The Holy Family.

67. ANNIBAL CARACCI.

The Vision of St. Francis.

From the Orleans Gallery. This appears to have been either a favourite subject with Caracci, or it was much approved by his employers; for he painted many pictures of this infatuated, self-devoted Saint. It seems a strange perversion of true religion, to make it the promoter of human misery: and it is equally strange to suppose that an omnipotent and benevolent Deity either requires from his creatures, or is propitiated by, such acts of self-mortification and punishment, as this poor misguided mortal inflicted on himself. But men of gloomy and morose tempers cannot bear the sunshine: they shrink from social pleasures, and, absorbed in despair and phlegmatic melancholy, they fly to solitude, and then endeavour to justify themselves by miscalling their reveries, religious devotion.

> Seek with splenetic zeal, fantastic woe,
> And for Heav'n's sake, Heav'ns choicest gifts forego.

ANTI-ROOM;

OR,

POUSSIN APARTMENT.

Between the Dining and Drawing-Rooms, marked F *in the accompanying* PLAN.

*** In this apartment are *eight pictures*, by N. POUSSIN, representing so many different subjects from the sacred writings and Catholic ritual. I shall first specify the numbers and titles of these, according to their present arrangement, and then endeavour to furnish the reader with an ample account of the events, &c. which they are intended to represent, and intersperse the same with such elucidatory remarks as may tend to promote useful inquiry, or develope some historical facts. If, in this discussion, my account appears rather prolix, I trust that it will not be thought irrelevant, or dull.

NICCOLO POUSSIN.

68. Sacrament of Penance.

This rite, in the Catholic Church, is used after the confession of any gross offence, which does not fall under the denomination of a *venial sin;* and also, on the readmission into the congregation of the faithful of any person who has laboured under the anathema of excommunication. It is considered a sacrament in that church; because the Catholic is

taught to believe, that the grace of pardon, and remission of sins, are received by the performance of it. The picture illusively illustrates the subject by the representation of the Saviour remitting the sins of the penitent Mary Magdalen, in the house of Simon the Pharisee: Luke, ch. vii. ver. 36, to the end of the chapter. The prominent feature is meant to delineate this circumstance, "And he said unto her, thy sins are forgiven thee."

69. Sacrament of Extreme Unction.

Endued with the power of the keys, and her priests capable of granting absolution, it is usual, in the Church of Rome, during dangerous illness, or in what is termed "*in articulo mortis*," that is, near approaching death, for a priest to be called; who anoints the hands of the dying person with oil: and stooping over the body, pronounces absolution. By this rite the Catholics believe, that much grace is received by the dying person; and that he is likely to fare much better at the day of judgment, and in the spiritual world, than if he had not received the *sacrament of extreme unction.* The ideal efficacy of this ceremony is grounded on a passage of the General Epistle of St. James, where the apostle gives this advice, "Is any sick among you? Let him call for the Elders of the church; and let them pray over him, *anointing him with oil* in the name of the Lord: and the prayer of faith shall

save the sick, and the Lord shall raise him up; and if he have committed sins, *they shall be forgiven him.*" Chap. v. ver. 14 and 15. Assuming the latter, as in *their* own power to confer, the Romish priests have converted this ceremony into a sacrament, and superstition acknowledges its sovereign and salutary effects; not considering that St. James alludes to the commission given by Christ to his apostles, when he conferred on them the power of working miracles: under which "they cast out many devils, and *anointed with oil* many that were sick, and *healed them:* Mark, ch. vi. ver. 13. In both these cases, unction was made use of to restore the *sick body* to a state of health; whereas the Romish church uses it for a purpose diametrically opposite, that of *propitiating the Deity for the expiring soul.*

70. Sacrament of Holy Orders, or Ordination.

The admission into the holy function is considered by the Romish church as a sacramental rite, because it believes that the power of absolution is conferred on the occasion. This belief is founded upon the supposed delegation of the power of pardoning sins, the awful attribute of Deity in a *restricted sense*, which, it supposes, was done by the Son of God when he uttered these words to his disciples, the lineal predecessors of the Christian ministry, "Verily I say unto you, what-

soever ye shall bind on earth, shall be bound in heaven; and whatsoever ye shall loose on earth, shall be loosed in heaven." Matth. ch. xviii. ver. 18. This is called "*the power of the keys*," which the Catholics suppose were delivered to St. Peter by the Saviour, from a misinterpretation of another text of scripture, "Thou art Peter, and *on this rock* I will build my church, and the gates of hell shall not prevail against it." The ceremony of delivering the keys to Peter, is the subject of the picture.

71. Moses striking the Rock.

The subject of this picture is the ever-memorable miracle performed for the Israelites during their abode at *Kadesh*, while they were journeying through the wilderness of *Zin*. It represents Moses, at the command of God, striking a rock with his wand or rod. "And Moses took the rod from before the Lord, as he commanded him. And Moses and Aaron gathered together the congregation before the rock; and he said unto them, Hear now, ye rebels, must we fetch ye water out of this rock? And Moses lifted up his hand, and with his rod he smote the rock twice, and the water came out abundantly, and the congregation drank, and their beasts also." Numbers, ch. xx. ver. 9. But the picture includes, by its representation, the whole of the transaction, except the interview of Moses with the Almighty,

which is judiciously left to the spectator's imagination. When the Israelites experienced a want of water for themselves and their cattle, they murmured against Moses and Aaron, made an insurrection, and forcibly remonstrated with their leader, for bringing them into this unpleasant predicament; "And why have ye brought up the congregation of the Lord into this wilderness, that we and our cattle should die there? And wherefore have ye made us to come up out of Egypt, to bring us into this evil place? It is no place of seed, or of figs, or of vines, or of pomegranates; neither is there any water to drink." This state of mind among the people is displayed in one part of the picture.

72. Sacrament of Baptism.

The subject of this picture is taken from the account given by three of the Evangelists, of the baptism of Christ in the river Jordan, and is illustrative of the circumstances contained in their united description: Matthew, ch. iii. ver. 13, 14, 15, 16, 17.—Mark, ch. i. ver. 9, 10, 11.—and Luke, ch. iii. ver. 21, 22. All agree in the baptism of Jesus, by John, in Jordan; the miraculous opening of the heaven, with the descent of the Holy Ghost, and the Father's voice confirmative of the divine filiation of Christ. But St. Luke adds the circumstance, that when Jesus came up for the purpose

from Gallilee, he found John baptizing numbers in the river; and that the opening of heaven occurred, while the Saviour was in the act of prayer. "Now *when all the people* were baptized, it came to pass that Jesus also, being baptised, and *praying*, the heaven was opened." St. Matthew states the astonishment and reluctance of the Baptist, and the condescension of the Saviour. "But John *forbade* him, saying, I have need to be baptised of thee, and comest thou to me? And Jesus answering, said, Suffer it to be so now; for thus it becometh us to fulfil all righteousness."

73. Sacrament of Confirmation.

This picture represents the ceremony of initiating novitiates into the Christian church, by the rite called *Confirmation;* usually performed in some large church by the bishop of the diocess, assisted by his elders: who, after previous examination, permits the youth of both sexes to take upon themselves the promises and vows made by their sponsors, at baptism, for them in their infancy. Thus they are admitted into the church, and become reputed members of the same; and having received the solemn charge and blessing of the diocesan, they return to their respective homes. On these occasions it is customary for the parents and friends of the youth who are intended for initiation, to witness the sacred ceremony. In

the Romish church, from the belief that grace, in addition to that received by baptism, is conferred by this rite, it is considered one of her seven sacraments.

74. Sacrament of Marriage.

This picture represents the ceremony of marriage as practised by the church of Rome; by the ordinances of which, it is deemed a solemn sacrament. For the Catholic is taught to believe, that divine grace is conferred on the united pair, by the performance of this rite. It is said to be emblematical of the mystical union between Christ and his church. The former has declared, that a man shall "leave his father and mother, and cleave unto his wife, and they two shall be one flesh." By the same authority, polygamy was banished, and divorce forbidden, excepting in the case of adultery: Matthew, ch. v. ver. 32. The sacred books of the New Testament do not, however, prescribe any particular ceremony for the solemnization of marriage: hence different nations, and sects of people, have adopted different modes and rites, to ratify this most important transaction of human life.

75. Sacrament of the Eucharist.

This picture displays the last and solemn scene of our Lord with his Disciples, previous to his crucifixion, when he ate and drank with them in

the upper-chamber, where he instituted the ordinance of the Eucharist, or Sacrament of the Lord's Supper. Then " Jesus took bread and blessed it, and brake and gave it to his Disciples, and said, Take, eat, this is my body. And he took the cup and gave thanks, and gave it to them, saying, Drink ye all of it, for this is my blood of the New Testament, which is shed for many for the remission of sins." St. Matthew, ch. xxvi. ver. 26, 27, 28.—St. Mark, ch. xiv. ver. 22, 23, 24.—St. Luke, ch. xxii. ver. 19, 20, 21, 22, 23. The design of the picture is taken from the latter description, in which our Lord excites the astonishment of his Disciples, by saying, " But, behold! the hand of him that betrayeth me, is with me on the table. And truly the Son of Man goeth, as it was determined; but woe unto that man by whom he is betrayed. And they began to inquire among themselves, which of them it was that should do this thing."

Such are the subjects represented in the eight much-esteemed pictures by Poussin. Seven of these constitute a series illustrative of as many sacraments in the ritual of the Catholic church, and thus serve to perpetuate, by impressive delineation, those important passages of sacred revelation and ecclesiastical controversy.

No era of the church was more eventful, nor tended to swell the page of history more, than the violent contentions which long existed between the Reformed and Catholic churches re-

specting the nature and end of a Sacrament; and the number which the Saviour had instituted in his church, as essential to be observed for the purposes of salvation. The Catholics considering it in the light of a *mystery*, and adverting to the ceremonies of the Old Testament, fixed on the number *seven*, as comprehending the most important mystic rites, within a *mystic number*. The Reformed church rejecting the ceremonial law, as abrogated by the Christian dispensation, and strictly adhering to the institutes of the New Testament, confined the number to two only, "as generally necessary to salvation." Those still viewed by the Catholic church as absolutely essential, are, Baptism, Confirmation, Penance, the Eucharist, Marriage, Holy Orders, and Extreme Unction; but of these only Baptism and the Eucharist are retained, and practised by Protestants, the rest being inadmissible upon the very essence of a Sacrament, which is defined to be "an outward visible sign of an inward and spiritual grace." Baptism was instituted by our Lord, when he enjoined his Disciples to preach the gospel to every creature, and "baptize them in the name of the Father, and of the Son, and of the Holy Ghost." St. Matthew, ch. xxviii. ver. 19. That of the Eucharist, he instituted on the evening previous to his passion; when, taking bread, he said, "Take, eat; this is my body:" and taking the cup, he said, "Drink ye all of it, for this is my blood." St. Matthew, ch. xxvi. ver. 27, 28. Re-

specting more sacraments than these, there is nothing positively commanded, or, by any just construction, implied in the New Testament. The term mystery, from the Greek word μυστεριον, in that language signifies any thing covert, or *secret;* and every religion, true or false, has had, or still has, its mysteries. The Pagans embraced in theirs things only to be divulged to the *initiated;* and the religion of the Jews was full of mysteries, the meaning of which were only known to the faithful. Their ceremonies, sacrifices, expiations, unctions, benedictions, consecrations, &c. under the Law of Moses, were all mysterious, as being prefigurative of things to come, either events which were to happen in the Christian economy, or in the future world! the meaning of which is explained by St. Paul in his Epistle to the Hebrews. But, he says, "those were weak and beggarly elements," which of themselves had "no grace or efficacy:" Gal. ch. iv. ver. 9. The whole of which were ultimately abrogated by the Christian institutes.

Respecting the seven celebrated pictures, illustrative of the Sacraments, I am enabled to furnish a few particulars, which will afford, at least, some amusement to those who are partial to such anecdotes. Felibien, and some other Italian authors, state, that Poussin painted two series of these, and that they were both in high estimation among the connoisseurs of the age. It is indeed not improbable, that he either executed more of

the same, or that some of his pupils copied them under his inspection. For there are now in England two sets, one in the Cleveland House Gallery, and another at Belvoir Castle. I have also seen a duplicate of "Moses striking the rock," which bears strong marks of originality. The first series that he executed was for the Commendatore Pozzo, who had patronized the artist. This set descended to the Marquis Boccapaduli, at Rome, from whom it was conveyed to England, and became the property of the late Duke of Rutland *.

The pictures now belonging to the Marquis of Stafford, vary in composition and size from those just alluded to. They were painted for M. de Chantelon, who was a particular friend of the artist, and at the time when they were executed was Maitre d'Hotel to the King of France. The picture of *Extreme Unction* was the first finished, (A. D. 1644) and was sent from Rome to Paris, where it attracted the notice and admiration of the connoisseurs. This subject seems to have been most congenial to the mind of the artist; for, he said, that he had endeavoured to form his ideas from what he had seen recorded respecting the

* This nobleman manifested a laudable partiality for the best works of the English school, and enriched his collection at Belvoir Castle with some fine pictures by Sir Joshua Reynolds, West, Stothard, Mortimer, Gainsborough, Peters, &c. A list of these, from the pen of the latter gentleman, is published in Nichols's History of Leicestershire, vol. ii. part 1, page 71, &c.

pictures of Grecian artists; and that Apelles had been accustomed to choose similar subjects, where dying persons formed the leading incident. The picture of "Moses striking the rock," was painted for M. de Gillier, from whom it passed through the collections of M. de L'Isle Sairdiere, the President de Bellievre, M. de Dreux, the Marquis de Seignelai, and that of the Duc d'Orleans.

In the year 1647 he completed the *Sacrament of Penance*, with that of *Ordination*, and also the *Eucharist*. The last of the series is said to have been finished in 1648, when Poussin was 54 years of age. When the picture of Baptism reached Paris, it experienced much severe criticism, and was generally censured. This induced the artist not only to vindicate the style he had adopted, but to assure his Parisian friends, that such strictures would tend more to stimulate than depress his exertions. Such conduct manifests the true *Philosophy of Genius;* which always aims to baffle the efforts of envy and illiberality by laudably pursuing the road to wisdom, without waiting to wrangle with every idle or peevish traveller it may meet on the journey. It is a tax, however, which merit must ever be subject to: for invidiousness and ignorance are the collectors, and they always levy their rates in proportion to the celebrity of an individual.

These pictures passed from their original possessor to the Orleans Gallery: from which col-

lection they were conveyed to Cleveland House. They are all on canvass, and are nearly of the same size: *i. e.* about three feet nine inches high by five feet eight inches wide.

Having been rather copious respecting the history and subjects of these celebrated pictures, I feel it necessary to restrain further observation; otherwise it would be interesting to many readers, and could not be deemed irrelevant by any, to investigate and describe the characteristics of them, in their several qualities of drawing, grouping, composition, colouring, &c. For such a mode of analyzing them, if ably and judiciously written, would define the merit of the master, and also embrace a pretty ample essay on the essential principles of historical painting. Such an essay, if impartial, might be useful at the present crisis; for this is an *era of the fine arts*, and the young painter and collector should be instructed and warned by the example of their predecessors, what ought to be studied and selected, and what should be avoided.

With one or two quotations from writers whose sentiments must be deemed more scientific than my own, I shall conclude for the present the account of these pictures. "Poussin," says Sir Joshua Reynolds, "lived and conversed with the ancient statues so long, that he may be said to have been better acquainted with them than with the people who were about him. No works of

any modern has so much of the air of antique painting as those of Poussin. His best performances have a remarkable dryness of manner, which, though by no means to be recommended for imitation, yet seems perfectly correspondent to that ancient simplicity which distinguish his style. Like Polidoro, he studied the ancients so much, that he acquired a habit of thinking in their way, and seemed to know perfectly the actions and gestures they would use on every occasion.

"Poussin, in the latter part of his life, changed from his dry manner to one much softer and richer, where there is a greater union between the figures and the ground, as in the Seven Sacraments in the Duke of Orleans collection; but neither these, nor any of his other pictures in this manner, are at all comparable to many, in his dry manner, which we have in England." The following particulars, by Mr. Desenfans, respecting Poussin, are calculated to elucidate his professional life.

"He lived at a period when painting was most pursued, and consequently most understood. It was in the time of Rubens, Vandyke, Guido, Dominichino, Guercino, Albano, Claude, Velasquez, Murillo, and many other celebrated masters, who, notwithstanding the jealousy common to artists, did, however, admire and praise the works of Poussin, whose commissions were more numerous than he could execute; and, without mentioning

all the palaces and principal collections he contributed so highly to enrich, we will enumerate only those of his admirers, who were the most eager for his works.

" Cardinal Richelieu, prime minister of France; the celebrated Cardinal Barbarini, whose taste and knowledge have stamped the collection of his name with renown; the famous Chevalier del Pozzo; Mr. Gillier, the first connoisseur of that age; the Marquis de Voghera, that scientific antiquarian, whose collection of medals and paintings was so extolled; M. de Cambray, the well-known writer on the fine arts; the celebrated Marquis de Seignelay; the President de Thou, another first-rate amateur; Mr. Sumague; M. Scarron; Mr. Poyntel; Mr. Raynon; whose names hold the most illustrious rank in the annals of painting; M. de la Vrilliere, secretary of state; M. de Mauray, superintendant of the finances; M. de Noyers, the French Mecenas; nearly all the sovereigns of Europe, and the superiors of the different monasteries: in short, all those men of taste and genius, contemporaries of Poussin, were those who most sought to possess his works."

PASSAGE-ROOM.

Marked F *in the* PLAN.

76. F. ZUCCHERO.

The Ascension.

77. RAPHAEL MENGS.

Portrait of *Robert Wood.*

This gentleman was a native of Ireland, and actuated by a love for works of art, travelled, in company with Messrs. Bouverie and Dawkins, through Greece. During this journey, they collected a number of drawings from ancient fragments of architecture, &c. and many of them were engraved and published with historical and descriptive accounts by Mr. Wood.

They are comprehended in two separate works: and display "the Ruins of Palmyra and Balbec." Mr. Wood is also known by a classical and ingenious Essay on the *original Genius of Homer.* He was appointed Under Secretary of State, and died in 1771. The present portrait of him was painted during his stay at Rome.

78. F. MILÉ.
Landscape, with figures.

79. * * *
Bacchanals.

80. CASTIGLIONE.
Jacob journeying.

81. * * *
A Landscape, with a stormy effect.

82. DOMENICO FETI.
Head of St. John in the Charger.

83. PALMA VECCHIO.
Soldiers playing in a Wood.

DINING-ROOM.

Marked G *in the* PLAN.

84. TIZIANO.

Diana and Actæon *.

From the Orleans Gallery. Actæon, the son of Aristæus, by Antonœ, was a famous huntsman. One day, compelled to desist from the sport by the scorching rays of a meridian sun, he retired, for the benefit of shade, to the sylvan covert of a grove, dedicated to Diana; in which was a fountain, where the goddess and her attendant nymphs usually went for the purposes of bathing, after the fatigues of the chase. At the time the young hunter made his appearance, Diana was undressed, and had just emerged from the refreshing stream. Surprised, and enraged at what she considered to be unpardonable presumption, she was about to snatch her bow, and aim a dart; but repressed her intention, and seizing as much

* This picture has been admirably copied, on a canvass of the same size, by T. Phillips, R. A. an artist who has manifested on this occasion, as well as in many original pictures, a scientific knowledge of colours, combined with much taste and judgment in drawing and execution.

water as would fill the hollow of her hand, she dashed it in his face; and with sarcastic contumely, said,

> Boast now, thou rash, advent'rous youth,
> That thou hast seen Diana naked.

In collections of pictures, such as the one I am now describing, however beautiful and excellent the generality of them may be, there will always be some few of pre-eminent merit; most conspicuous for the combination of the various requisites of art; and most excellent in their style of execution. In this class stands the picture now mentioned; and I am, therefore, induced to enter at length into some of the beauties and characteristics of this excellent work.

The composition consists of the goddess Diana, naked, seated on a piece of crimson drapery, and attended by her nymphs, who are also naked. They are assembled in a ruined building, which serves as a bath. One of Diana's attendants is wiping her after bathing; another, (a black female) is assisting in attiring her; and four others are represented in varied actions of surprise and alarm at the sight of Actæon, who appears to have hastily advanced with his dogs to the opposite side of the stream of water in which the females have been bathing, and which runs diagonally across the picture. The young hunter appears astonished at beholding so much beauty unveiled to his bewildered eyes; and marks, by the retiring

action of the upper part of his body, his elevated arm, and the bow fallen from his hands, the great consternation necessarily accompanying such a circumstance. The building appears to be a remnant of a magnificent structure, by a part of its ruins fallen in the water being highly enriched in bas-relief, and the arches of its roof being gilt and painted. Large trees are represented in the opening to the right; and a distant landscape, closed by mountains, terminates the scene.

The principal beauties of this exquisite work are, its arrangement of light and shade; its colour; and its freedom and style of execution. That of its light and shade is so complete, that though the back-ground possesses all the brilliancy of the figures and fore-ground, yet each object keeps its proper place, and the contrivance is such as not to have the least appearance of art; whilst, from the various alterations *(pentimenti* in Italian) observable in different parts, it is certainly the result only of the most perfect science and art; and as there is no apparent study of dark to relieve light, and *visa versâ*, it bears the appearance of being a happy combination of objects, by the liberal hand of unrestrained nature. This is the truly great difficulty of the *chiaro-scuro;* so often spoken of; so little understood; so seldom effected. With respect to the colour; the principal mass being of flesh, Tiziano has been obliged to vary the tones of it; to make some in shadow; and even to do what is, by severe critics, con-

sidered as false taste, to introduce one of Diana's attendants in the African character, a female negro; which, however it may be condemned, serves a most excellent purpose in the picture: as by terminating the group immediately behind the goddess, it assists in making a mass of dark, which relieves the figure, and confines the eye to it: and by its contrast, gives more clearness to her colour, and dignity to her character. Besides, it rounds the light in an agreeable manner, and prevents its spreading too much to the boundary of the picture, which seems to have been a circumstance ever in the contemplation of this artist. A piece of light crimson drapery hanging from the ruins separates the figure of Actæon from the sky, and conveys into the upper part of the picture that colour which is there continued and spread amongst the dark building by the painting and gilding of the roof. The general character of the tone is not brilliancy and lustre of colour, like Rubens's, or of Tiziano's earlier works; but depth and clearness, with simplicity. A circumstance in this beautiful work, exhibits the skill of the master very powerfully. The large mass of flesh made by the figures, would be too soft and delicate, and want vigour sufficient to counteract the effect of light in the sky. Tiziano knew better than to alter the nature of his materials: he would not make flesh, like metal, to obtain his end, but has effected it by the simple means of introducing a small crystal vase, ornamented with gold, in the

midst of that mass. This, by reflecting a light sharper and brighter than any other object in the picture, completes all the desired purpose, and makes the flesh appear still more agreeable than without such a foil. There are several other artifices of this nature, which nothing but an intimate acquaintance with the picture will satisfactorily explain; and thus does this powerful master, by these alluring branches of the art of painting, almost supersede the more important requisites of drawing, expression, and composition, in which this work must be allowed to be defective. Colours may be said to appeal to that sense which almost every person enjoys, and can exercise; whilst expression, &c. is only recognized by the professed artist and connoisseur. Hence arises the very general approbation that is bestowed on pictures which are richly and finely coloured; and this consideration should teach the young painter the necessity of cultivating and studying "the graces" of his art, but not to pay too much court to them, for they are likely to deceive; as is manifested by the works of Tiziano, the greatest master of colouring, and equally so by many of his disciples; for drawing, composition, and expression, were to them secondary considerations.

In the picture now spoken of, these great essentials are sadly neglected; the actions are far from grand; that of Actæon is somewhat theatrical; the expressions are vulgar, and without interest, except Diana's; and the drawing of the

figures is, in general, coarse and bad. These are too often the defects of Tiziano, but by no means always: he would occasionally strike out ideal grandeur, and give it its utmost force; as in the St. Peter Martyr, now in the Gallery at Paris; and in many other works. Since time and general approbation have almost consecrated his productions, it may be deemed (by some persons) almost high treason in the court of taste, to descant on their defects; but I cannot help thinking, that discriminating criticism, including praise and censure, is the only useful, because the only just mode of animadverting on works of art. If the latter wholly prevails, it betrays a bad head, and worse heart; whilst extravagant encomium is almost equally disgusting to the impartial mind.

The history of this picture, with its companion, No. 104, is extremely curious; and were their various situations and destinations recorded on them, the narrative would prove highly interesting. King Henry the VIIIth, though more prone to ferocity than refinement, evinced either a real or affected partiality for the fine arts; and having failed in his endeavours to seduce Tiziano and Raffaelle to his court, he at length succeeded in procuring these two pictures as specimens of the former master. They appear to have continued in the royal collection till the dispersion of King Charles's pictures, when they were sold to some foreigner; and soon afterwards were introduced into the Orleans Gallery, where their superior

merit was highly extolled. Once more they were destined to visit England, in company with the remainder of the Duke's collection, and were purchased by the late Duke of Bridgewater.

85. ZUCCARELLI.

Landscape, and figures.

86. LEANDRO BASSANO.

The last Judgment.

From the Orleans Gallery. In this extraordinary little picture, the artist has displayed a vast number of figures, which are painted with great care and attention. Every face is minutely finished, and the whole appears like an assemblage of highly wrought portraits. It is a curious painting. The upper part of it displays a concourse of angels, saints, &c. whilst at the bottom is shown a group of uncouth, monstrous, and frightful figures. Among them is a beautiful woman, whose limbs are entwined with a serpent, and represented as being forced into the "bottomless pit" by the ministers of darkness. Thus whilst the upper part of the picture excites joy and pleasure, the lower part is shocking to the sight, and dreadful to reflect on.

87. ALBANO.

Virgin and Child, with Angels, in an upright landscape.

88. IL BOLOGNESE.

Landscape and Figures, with a Waterfall, and a Bridge.

89. D. G. ARPINO.

The Fall of the Angels.

In this very highly finished picture, the artist appears to have taken the idea of his figures from Raffaelle and Michel Angelo; adopting his Saint Michael partly from the former, and the expelled angels from the latter. It represents several naked figures, thrown in different falling attitudes, and one above them clad in armour and drapery, as if in the act of driving them before him. All the faces and bodies are highly finished, finely foreshortened, and discriminated by varied but very strong expression.

This subject is taken from the account of the mysterious dereliction of principle in a portion of the heavenly hosts, their consequent fall from happiness and hope, and their direful assignment to the regions of misery. The awful circumstance is thus described in the General Epistle of the Apostle St. Jude, ver. 6. "And the angels, which kept not their first estate, but left their own habitation, he hath reserved in everlasting chains, under darkness, unto the judgment of the great day." This event is finely wrought up by Milton, and furnishes the poet with some of

the most striking imagery of that sublime and inimitable poem, "Paradise Lost." Having described the angels as waging war in Heaven, he represents the Eternal Son of God making his appearance, and by Almighty power terminating the vain and unequal combat.

> ..... full soon
> Among them He arriv'd, in his right hand
> Grasping ten thousand thunders, which he sent
> Before him; such as in their souls infixed
> Plagues. They, astonished, all resistance lost,
> All courage; down their idle weapons dropt:
> O'er shields and helms, and helmed heads, He rode,
> Of thrones and mighty seraphims prostrate;
> That wish'd the mountains now might be again
> Thrown on them, as a shelter from his ire.

90. LONDONIS.

Landscape, and figures.

91. DOMENICHINO.

A Landscape, with figures, a Waterfall, &c.

92. LUDOVICO CARACCI.

St. Francis.

In this picture the artist has, with great expression, represented the Saint fainting or dying in the arms of two angels, whilst another angel is exhibited in the clouds, with a violin, &c.

93. P. DA CARAVAGGIO.

The Passage of the Red Sea.

94. TIZIANO VECCELLI.

Venus a la Coquille.

From the Orleans Gallery. This is one of those pictures which produces an increasing gratification to the eye and judgment, the longer it be viewed and investigated. Unlike the meretricious coquet, who merely charms the sight for a moment, this painting may be compared to the elegant and accomplished female, whose merits are unequivocal, but not obtrusive, and who excites a lasting admiration, rather than a momentary passion. Here are no brilliant colours, forced effect, or picturesque features. It is an unaffected picture, representing the body of a naked female, who is standing in, or just emerging from the sea, and appears in the act of pressing the water from her hair. On the surface of the ocean is a small shell, which gives name to the picture. The expression, and turn of the face and head, with the colouring of the flesh, and delightful harmony of the whole, conspire to render this performance peculiarly interesting and fascinating to the professional artist and discriminating connoisseur. In a single figure of this kind, and in some portraits, Tiziano was certainly pre-eminent; but he was not equally suc-

cessful in grouping several figures. Venus has been the theme of many poetical compositions, and numerous painters and statuaries have exercised and exerted their respective powers in representing this imaginary personage under the figure of a beautiful female. Among the ancient artists, Apelles was the first who painted her as just emerging from the sea, and pressing the water out of her hair. Tiziano has here repeated the same subject; and however perfect may have been the performance of the Greek artist, we can scarcely fancy that he excelled the Venetian. That of Apelles was much celebrated by Pliny, and several other Roman writers. It was probably part of the collection of the Emperor Augustus, and placed by him in a temple, which he dedicated to his predecessor Julius.

The following lines from THELWALL's "Song of Eros," convey a forcibly poetic picture of Tiziano's Venus:

> ..... "Then Beauty, from the waves,
> Flush'd with primeval glow, in polish'd grace
> Of motion, form, and feature, floating pride
> Of shadowing ringlets, and resistless glance,
> And the mute eloquence of witching smiles
> And bosom-heav'd emotion, burst to view."

95. GIACOMO BASSANO.

The Circumcision.

Luke, chap. ii. ver. 21, &c.

From the Orleans Gallery. The subject represented in this picture alludes to a religious rite practised by several Eastern nations. Among the Jews it was considered a divine institution. It was enjoined to Abraham as a sign of the Covenant of Grace, made between the Almighty and himself; and, in obedience to the command of God, he received circumcision at the age of ninety-nine years. "This is my covenant, which ye shall keep between me and you, and thy seed after thee: every man child among you shall be circumcised." Genesis, ch. xvii. ver. 10. This operation was to be performed on the child, if possible, on the eighth day after his birth: Lev. ch. xii. ver. 3. Agreeably to this injunction, the earthly parents of the Saviour, wishing to comply with the rites of their religion, had their son circumcised. "And when eight days were accomplished for the circumcising of the child, his name was called *Jesus*, which was so named of the angel, before he was conceived in the womb. And when the days of her purification, according to the Law of Moses, were accomplished, they brought him to Jerusalem, to present him to the Lord." Luke, ch. ii. ver. 21 and 22.

The picture of Bassano, representative of the ceremony above alluded to, is distinguished for its harmony, and the rich but delicate style of colouring with which it is executed. It represents an high priest standing at the altar, with an infant before him, who is attended by its mother, and some other figures. Another female, with an infant, are near the fore-ground, beyond whom is the officiating boy with a lighted torch.

96. A. SCHIAVONE.

Christ before Pontius Pilate.

From the Orleans Gallery. The subject here delineated is described by the Four Evangelists. "And Jesus stood before the Governor, and the Governor asked him, saying, Art thou the King of the Jews? And Jesus said unto him, Thou sayest. And when he was accused of the Chief Priests, he answered nothing. Then said Pilate unto him, Hearest thou not how many things they witness against thee? And he answered him to never a word; insomuch that the Governor marvelled greatly." Matthew, ch. xxvii. ver. 11,12, 13, and 14. After a further investigation, he felt satisfied in the innocence of Christ, and was desirous of setting him at liberty, but his accusers persisted in having him crucified. Therefore Pilate, finding he could not prevail against the clamour of the assembly, took water and washed his hands before the multitude, saying,

" I am innocent of the blood of this just person: see ye to it. Then answered all the people, and said, His blood be on us and on our children." ver. 24 and 25. Some little variation of circumstances occur in the accounts of the three other Evangelists, but not material for elucidating the picture.

This picture is described by De Fontenai in the " Galerie du Palais Royal," as the finest specimen of the master, and said to be excellent in composition, expression, and colouring. The painter was contemporary with Tintoretto, who was a great admirer of his colouring. Like most of the Venetian painters, he neglected the greatest essentials of his profession, drawing and composition;—or, at least, sacrificed them to colouring.

97. SPAGNOLETTO.

Christ disputing with the Doctors.

From the Orleans Gallery. It was a custom among the Jews, for all persons that were able, to make a religious visit to Jerusalem annually, and pay their respects to the Temple at the time of the Passover or Paschal Feast. The parents of Jesus complying with this custom, took their son, when he was supposed of an age sufficient to profit by the journey. " And when he was twelve years old, they went up to Jerusalem, after the custom of the feast. And when they had fulfilled the days, as they returned the child Jesus tarried behind in Jerusalem; and Joseph and his

mother knew not of it; but they, supposing him to have been in the company, went a day's journey; and they sought him among their kinsfolks and acquaintance. And when they found him not, they turned back again to Jerusalem, seeking him. And it came to pass that after three days they found him in the Temple, *sitting* in the midst of the Doctors, both hearing them, and asking them questions: and all that heard him, were astonished at his understanding and answers." Luke, ch. ii. ver. 42, 43, 44, 45, 46, and 47.

This extraordinary incident forms a subject for one of the finest pictures that Spagnoletto ever painted; and it will be no exaggeration to say, that it is equal, if not superior, to any painting of the same kind that has ever been executed. The subject is admirably explained; the colouring is rich, firm, appropriate, and harmonious; and the expression and composition are apposite and excellent. On the right-hand side of the picture is displayed a profile face, with a half-length figure of Jesus (about twelve years old) who appears to be eagerly and earnestly engaged in addressing a group of old men, the Doctors, on the opposite side of the picture. These are all apparently perplexed; and some of them are examining the books and rolls, in order to obtain matter to refute the inspired disputant.

The present picture is thus rendered replete with interest; for it arrests the attention of the spectator, and will inevitably excite sympathy and

investigation. Whatever tends to promote rational reflection, must be useful to the mental faculties; for the mind is improved by judicious exercise. Thus good pictures become powerful stimuli, and thus the fine arts are rendered the handmaids to knowledge and wisdom.

98. PALMA VECCHIO.

The Holy Family, in a landscape.

A similar anachronism to that already noticed in No. 21, is displayed in this picture, which is also distinguished for its vivid colouring. It will be found an useful exercise to the young artist, to compare and analyze the styles of this painter, of Tiziano, Schiavone, &c. with that displayed in the pictures by Raffaelle and N. Poussin. Whilst the former appear to be attentive only to the ornaments of their works, to the surface of objects, the others manifest mind and feeling. One is philosophy, the other coquetry; and it will not require much deliberation or sagacity to decide which should have the preference.

99. IL PORDENONE.

The Woman taken in Adultery.

This picture, from Sir George Yonge's* collection, represents that passage in the writings of

Bauchier Cleave collⁿ. cat no. 73.

* His sale, 25 Mar. 1806 (90) bt by the M. of S. for 520 gns.

St. John, where it is related that as Jesus was seated in the Temple teaching the people; the "Scribes and Pharisees brought unto him a woman taken in adultery; and when they had set her in the midst, they said unto him, 'Master, this woman was taken in adultery, in the very act. Now Moses in the Law," Lev. ch. xx. ver. 10. and Deut. ch. xxii. ver. 22. "commanded us that such should be stoned." St. John, ch. viii. ver. 3, 4, 5. Importuned by them to give an answer, at length he replied, "He that is without sin among you, let him first cast a stone at her." This memorable incident of the lenity and mercy of Christ has frequently been painted, and it is calculated to make an highly interesting picture; for the varied expression of the persons accusing, with the meekness and humility of the persecuted female, and this opposed to the dignified and benignant aspect and attitude of the Saviour, are all admirably adapted to call forth and put to the test the talents of the artist. Poussin, Raffaelle, &c. would have rendered such a scene grand and impressive. Rubens has exerted his strength on it, and has evinced considerable powers *. The present picture has also excellencies; but, as Sir Joshua remarks, it may "tell the truth, though not the whole truth."

* His very fine picture is now in the collection of Henry Hope, Esq. and displays in its grouping, expression, and colouring, the highest excellencies of the master. It is carefully and tastefully engraved by Cardon, for "*the British Gallery of Pic-*

100. ANTONIO ALLEGRI, called CORREGGIO.

The Muleteers.

From the Orleans Gallery. This picture is simple and uninteresting in its composition : but being unquestionably the work of an eminent master, and produced under peculiar circumstances, is entitled to particular attention. Few artists have obtained more flattering celebrity than Correggio; whence the critic, who wishes to form his opinions rather from ocular evidence than through the medium of other persons' sentiments, is anxious to examine and analyze the works of this master. Unfortunately we have not many fine specimens by him in England. Therefore, the one now under consideration is valuable and curious. This, however, furnishes only an example of colouring, and that merely slight, or sketchy. Still it is the work of a skilful artist : and every touch and tint manifest taste and talent.

> Bright, beyond all the rest, Correggio flings
> His ample lights, and round them gently brings
> The mingling shade. In all his works we view
> Grandeur of style, and chastity of hue.
>
> DU FRESNOY, BY MASON.

tures," in which work it is also eloquently described. The print is executed in the dot or stipled style of engraving, and is a demonstrative example of the superiority of that style to the stroke for pictures of *this kind*. At some future opportunity, I intend to investigate and discuss the controverted subject of stipled and line engraving.

A traditional anecdote is attached to this picture, whereby the poverty and ability of the artist are equally characterized. It is related, that it was painted for the landlord of an inn, or public house, to whom the artist had contracted a debt, which he was unable to pay in any other coin. The picture was quickly executed, was accepted by the host, and placed as a sign to his house. Similar stories are related of Moreland, that very imprudent, dissolute man, but pleasing painter. Anecdotes of this sort may serve to characterize the natural disposition of a man; and whenever they attach to men of talent, they always excite the mingled emotions of pity and contempt. We deplore the weakness of human nature, and despise the man, at the same time that we admire his abilities. It is but justice to Correggio to state, that we know but little of his life and actions: consequently the above, like many other stories respecting pictures and artists, may be unfounded and untrue. Fuseli, in the new edition of Pilkington's Dictionary, has furnished a concise but interesting account of this artist's style and character.

101. PALMA VECCHIO.

The Holy Family, with St. John.

In a fine landscape, with a mass of ruins in the back ground, is represented a group of four persons, the colouring of whom, and of the whole picture, is in the finest style of the Venetian school.

102. PAOLO VERONESE.

Christ, with his Disciples, at Emmaus.

From the Orleans Gallery. In this very finely coloured picture we immediately recognise the master, and perceive much to admire; for it is distinguished by that skilful style of clearness, transparency, and harmony of tone, which cannot fail to please the artist and amateur. The Saviour is represented seated at the supper-table, with five other persons; and in the fore-ground is displayed a child playing with a dog. The latter figures do not appear very appropriate to the composition, or subject; and the character of both is very uncouth and unpleasant. They have the appearance of being portraits; and were probably introduced at the express desire of some person, for whom the picture was painted. It would be a severe reproach on the artist, to suppose that he voluntarily introduced such a discordant part, in a picture that is otherwise chaste and harmonious.

103. A. SCHIAVONE.

Marriage of St. Catharine.

104. TIZIANO VECCELLI.

Diana and Calisto.

From the Orleans Gallery.—Companion to No. 81. According to mythological story, Callisto or Calisto, called also Helice, was daughter of Lycaon, King of Arcadia, and one of Diana's attendants. Having excited the amorous passion of Jupiter, that libidinous *heathen* god assumed the shape of Diana, and thereby imposed on and seduced the unsuspecting princess. As she was afterwards bathing with the goddess and her attendants, they discovered the effect of her intercourse. This so much incensed the chaste deity, that she transformed Calisto into a bear.

The painter has chosen that crisis in the story when the ladies are all naked, and when the princess's crime is just discovered. At such a moment every figure must have been peculiarly affected; and the positions, arrangement, grouping, expression, and scenery of such an assemblage, all conspired to produce a picture of the most fascinating description. Tiziano has effected much in treating the subject, for he has delineated and coloured some beautiful female figures. In the representation of which he has

so mingled and blended the glowing, peachy, animated tints in imitation of the human body, that the figures may be said almost to "live and breathe." It requires no extraordinary stretch of fancy to suppose, that the blood is circulating through the veins, and that the flesh would yield to pressure. Though the picture has some exquisite passages of this kind, yet it has faults; and, I think, that Annibal Carracci has represented the incident in a more impressive and perspicuous style in his picture, which has been described in a former page.

ANTI-ROOM TO THE OLD GALLERY.

Marked G *in the* PLAN.

*** This apartment is distinguished by a few specimens of the works of ENGLISH PAINTERS; and had it been wholly appropriated to some *choice pictures* of this School, it would have proved gratifying to every unprejudiced lover of the fine arts. Here would then have been a fair opportunity for the British artist to have stood the test of comparison, and to have been judged not merely by his individual, but by his comparative merits. For myself, I should not fear the issue; as I am convinced that the *best* works of a Reynolds, Wilson, Gainsborough, Opie, Barry, Wright, West, Northcote, Turner, and of some other living painters, whose science and taste are honourable to themselves and their country, would rather be exalted than depreciated by a fair and *impartial* comparison with similar productions by the old masters *. A few pictures by Raffaelle, Tiziano, and Claude, may stand above competition: as the writings of a Shakspeare, Milton, and Johnson, are unrivalled by those of any Italian author. It would afford me much pleasure to pursue the subject, to investigate and analyze it, to show what is the true state of English art, and by a dispassionate, analytical exposition, vindicate the cause of genius and talent. I trust this might be done without prejudice or partiality, and without depreciating in any degree the fair and honourable fame of the old masters. It is a false and silly practice to depreciate one, in order to exalt another. The essence of equity consists in apportioning to every case and person, an honest and just award, which must be de-

* A literary and graphic work is now preparing for publication, to illustrate the ENGLISH SCHOOL. It will consist of highly-finished engravings, from select pictures by English artists, and each print will be accompanied by apposite anecdote, history, and description. To every series of subjects, by one master, will be given a portrait, with a copious memoir of the artist. Specimens of the work may be seen at Mr. William Bond's, No. 27, Newman Street, London

duced from individual and local evidence, not from irrelevant precedent, or nearly parallel examples.

Though the Cleveland House Gallery contains only a few pictures by English artists, yet it is but justice to state that the noble Marquis has made a considerable collection of these, which are deposited at Trentham Hall, Staffordshire.

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105. NICOLO DEL ABBATI.

The Rape of Proserpine.

From the Orleans Gallery. In the fore-ground of a large comprehensive landscape, the artist has represented some female figures, the companions of Proserpine, whilst the latter is shown with Pluto, her ravisher, near the right hand side of the picture. The distance, and middle of the painting, display a great and grand diversity of mountain, water, palaces, &c. whereby the artist has endeavoured to represent the mythological descriptions. In these it is related, that Pluto, who was brother to Jupiter, could not prevail on either of the goddesses to marry him, owing to the deformity of his person, and gloominess of his mansions. Enraged and disappointed, he ascended his chariot, and drove to Sicily, where he discovered the lovely Proserpine, who, with her female companions, were gathering flowers, in a valley of Enna, near Mount Ætna. Captivated by the personal charms of the former, the merciless god seized and conveyed her to his chariot, which he instantly drove off, and plunging through the river Chimarus, entered a territory, which

was perpetually enveloped in darkness. Such is the fabulous story that gave origin to this picture, and the latter displays it in a grand, expressive, and admirable style of composition and colouring. A broad river is shewn extending obliquely across the landscape; and beyond that are some mountains, whose tops appear immersed in, and uniting with, the clouds. On the banks of the river are some palaces, or castellated mansions, which are illumined by a broad ray of sun-light. In the drawing and characters of the figures, Abbati appears to have taken Parmagiano as a pattern; but in the landscape he has judiciously endeavoured to imitate nature, and has manifested great taste and judgment. See an interesting account of this painter, whose works are little known in England, by Fuseli, in the last edition of Pilkington's Dictionary.

106. J. W. M. TURNER, R.A.

Sea Piece, with Dutch Fishing Boats.

I have already had occasion to refer to and commend the pictures of this artist. It is a just tribute due to merit; and whether the painter be living, or dead, we should learn to examine and speak of his works in precisely the same terms. I cannot help thinking it a false delicacy to withhold the meed of praise, because the individual be alive, to enjoy, and benefit by it: nor is it a less injudicious policy to repeat and re-echo the often-

recited encomiums on certain old masters: to contemplate their works solely with a view to discover beauties, and to fancy that *every* production of their pencils must be excellent. It is such a palpable absurdity, that we can scarcely reflect on the timidity or pliability of the mind that yields to it, without feeling an unpleasing emotion, bordering on indignation : yet there have been many, and still are some persons of this description ; but thanks to the vigorous and enlightened criticism of the present age, we are just beginning to emancipate from the common-place trammels of custom : we are commencing the era of rationality and discrimination ; and the reflecting mind anticipates an important result *. It is from such artists as Turner that a correct taste will be formed respecting landscape painting ; where the painter seeks excellencies from carefully copying the well-chosen effects, tones, and forms of nature. He thereby tempts the opulent amateur to admire and purchase the works of the artist, instead of courting fashionable fame, by adopting some subjects of temporary celebrity, or submitting to *follow*, rather than nobly endeavour to *lead*, the sons of emulation.

This picture of Turner's displays a ruffled sea, with a few fishing-boats, and broad space of sky. The latter consists of a little blue, with a large

* As calculated to promote this end, in a powerful manner, I refer, with much pleasure, to a periodical work, now publishing, entitled " The Review of Publications of Art."

dark cloud, which is formed and coloured to unite and harmonize with the water. In his mode of arranging and colouring the vessels, the artist has evinced consummate science and taste; for by two gleams of light, he has produced brightness and breadth of effect, whilst the relative situations and sizes of the floating objects unfolds to the eye and fancy of the spectator, a grand expanding scene. Though this picture is very fine, Mr. Turner has shown still greater talents in his later works: whence we are justified to hope, that he will not stop short of excellence in this department of art.

107. RICHARD WILSON.

A Landscape, with figures.

108. R. WILSON.

A Landscape, with figures, called *Niobe*.

The composition and effect of this grand picture, must be very generally known to every lover of the arts, both at home and abroad; for the admirable print of it, by Woollet, who perpetuated his own talents with those of the painter, has been widely circulated, and universally admired. To show the comparative state of the present and past age, with respect to arts and their patrons, we need adduce no other evidence than what is contained in the works of Wilson

and Turner. Both these artists evinced eminent talents in landscape; and the pictures of each are *now* fairly appreciated and valued: but when the former lived, he could not obtain a livelihood by his pencil, and was obliged to solicit the place of Librarian to the Royal Academy. The latter not only paints many pictures, but sells them all, or nearly all, at high prices. Whilst the former found it difficult to get 50 or 100 guineas for such a picture as the Niobe, the latter readily obtains a sale for paintings, of the same size, at 200 guineas each. Let those artists, who are constantly murmuring at the want of patronage, endeavour to produce pictures of equal merit, and they will not be at a loss to find purchasers for them. If the opulent class of Englishmen have appeared to neglect their native artists, the latter have shown a corresponding sentiment of contempt. This is certainly wrong; for if one derives a pleasure and honour from encouraging ability, and possessing meritorious works, the other should endeavour to supply and gratify the demand, and at the same time prove himself fully entitled to liberal and permanent patronage.

It has been a practice with several writers, to compare and contrast Claude with Wilson. This was pursued in a laboured and rather prejudiced manner in the edition of Pilkington's Dictionary, published in 1798; but in that of 1805, by Fuseli, the former "inflated" essay is omitted, and a concise, rational account of the artist inserted.

109. ANDREA DEL SARTO.

Virgin, with the Infants Christ and St. John.

110. ANDREA DEL SARTO.

Virgin, Child, and St. John.

111. WIILIAM DOBSON.

A profile Head of King Charles I. A study.

112. IL TINTORETTO.

A Portrait of a Gentleman, with a ruff.

In the back-ground is a crucifixion: and on a scroll is the date "ANNO M.D.LXXXIII.".

113. R. R. REINAGLE.

A Landscape, with figures.

A pleasing little picture, representing a wide tract of English scenery, and painted with much delicacy and truth.

OLD-GALLERY, WEST-END.

Marked H *in the* PLAN.

" Of NORTHERN SCHOOLS, we next survey the touch,
And mark the *Belgian*, and laborious *Dutch*.
These, still to modest Nature ever true,
Close through her humblest paths the dame pursue;
Through each low track with care insidious wind,
And from his cottage drag the rustic hind.
With less success the *German* artists toil,
Spreading with leisure hand the blending oil,
Dry and insipid. Nature they express,
But veil her native grace in Gothic dress."

We are now advancing to a series of pictures, which are different in every respect to those already described. Most of the former were of the Italian and Venetian schools; and from their rank, importance, and subjects, demanded more attention, and excited more interest, than such as merely display common-place objects, and vulgar personages. The Dutch and Flemish painters had more of the mechanism, if I may be allowed the expression, than the mind, of art. They copied visible objects with care and fidelity; but as most of them were confined to a country that had nothing beautiful or grand, it is not very surprising that their pictures are devoid of these qualities.

Having extended the preceding disquisitions much further than was originally intended or calculated on, I shall merely give the titles of the pictures, and names of artists, to the remainder, with a few remarks on some.

114. WILHELM VAN-DE-VELDE.

A Sea Piece, with Shipping.

This small highly-finished picture represents a memorable engagement between the English and Dutch fleets in June, 1666. The battle lasted four days; on the third of which, Sir George Ascough, Admiral of the White, who commanded the Royal Prince, of 92 guns, had the misfortune to strike on the Galloper Sands, and was immediately attacked by the crew of the Gouda, of 64 guns. A fire-ship is shown to be bearing down, with the Gouda, and the enemy's boat is just boarding the English man of war. Many of the sailors from the latter, after being dragged into the Dutch boat, contrived to effect an escape into their foundered vessel through the port-holes. Finding them so refractory, the Dutch officers commanded some of them to be shot; and to prevent the ship's escape, ordered it to be burnt. This subject is again represented in a larger picture, with a little variation, No. 242.

115. NICHOLAS BERCHEM.

A Landscape, with Cattle and figures.

116. JOHN HENDRICK ROOS.

A Landscape, with Cattle.

117. LUDOLP BACKHUYSEN.

A Sea Piece.

118. N. BERCHEM.

A Landscape and figures, called The Bridge.

From the Calonne Collection.

119. WILHELM VAN-DE-VELDE.

A Sea Piece.

120. DAVID TENIERS, JUN. *

Ducks in Water. Xis, 28 Mar. 1801 (51) bt Earl Gower

From Sir William Hamilton's Collection. The versatility of this artist's style is manifested in the present collection, which contains several very highly finished and much esteemed pictures by him. *"From the collⁿ. of Prince Sacchi, Naples"

121. JOOS MOMPERT.

An upright Landscape, with figures.

122. CORNELIUS POELEMBURG.

A Landscape, with figures.

123. JOHN ROTHENAMER.

Group of naked Boys, dancing, in a landscape.

124. JOHN ASSELYN.

A Landscape, with a Bridge, and Cattle.

125. GIOVANNI GIASCHIETTI GONZALES.

A full-length Portrait of the Princess Palatine, Elizabeth, daughter of James I.

126. CORNELIUS HUYSSMANN.

A Landscape, with figures.

127. LENAIN.

The Village Musician, with a Group of Five ragged Children.

128. FRANZ PORBUS.

A Portrait of the Artist, in a loose gown, edged with fur.

129. GILLES SCHAGEN.

Interior of a Dutch Cottage.

130. JOHN PETER VAN SLINGELANDT.

Interior of a Kitchen.

131. GABRIEL METZU.

A Lady, with a Lap-dog.

132. N. BERCHEM.

A Landscape, and figures.

133. WILHELM VAN-DE-VELDE.

A Sea Piece, with Vessels.

134. REMBRANDT VAN RYN.

A Portrait of himself.

Nearly a full face, with his hat on. Every portrait by this artist is valuable and interesting; and those of eminent characters, and in his best style, may be considered more particularly so. Such is the picture now alluded to. As a portrait of an artist, who stands pre-eminent for chiaroscuro, and forcible effects, and as a very finely drawn and coloured head, this is justly and highly esteemed.

135. M. HOBBIMA.

A Landscape, and figures.

136. WILHELM VAN-DE-VELDE.

A Sea Piece, with Vessels.

137. SIR PETER PAUL RUBENS.

Peace and War: an allegorical picture.

In this large painting, the artist has introduced several figures, the chief of whom appear to be portraits of himself, his wife Helena Forman, and some of his children. To give richness of tone, and brilliancy of colours to the subject, he has represented the females naked, and introduced a leopard, fruit, &c. in the fore-ground. In the back-ground is a stormy sky, with some monstrous figures, characterizing the fiends of war. It is a picture of forcible expression, strong effect, and vivid colouring; but the characters are unpleasing and ungraceful, and the composition has too much of common, vulgar nature, to suit the style of history or allegory.

This production formed part of King Charles's collection: was sold by Cromwell to some picture-dealer of Genoa, where it continued till within these four or five years, when it was again brought to England, and immediately purchased by the present noble possessor.

138. REMBRANDT VAN RYN.

Portrait of a Lady.

139. M. HOBBIMA.

A Landscape, and figures.

140. D. TENIERS, JUN.

The Alchymist, or Chemist.

This very choice specimen of the master has been engraved in a fine style, by Le Bas, on a plate of the same size: on it is the date of 1639. For transparency of colouring, dexterity and precision of pencilling, and an unostentatious representation of the figures, with the various objects here delineated, it seems almost impossible for an artist to excel the present picture.

141. J. WYNANTS.

A Landscape, and figures.

142. ALBERT CUYP.

The Landing of Prince Maurice at Dort.

On viewing this very exquisite picture, the mind is cheered with the tranquil, sunny effect, which Cuyp has so admirably imitated; and we

feel participators in the scene from its strict resemblance to nature. A broad mass of sky, with the colouring of sun-set, a piece of water, partaking of the former, but varied by several reflections from boats, figures, and vessels, the top of a tower, and a few houses, constitute the component parts of this very facinating performance.

143. PHILIP DE CHAMPAGNE.

Portrait of John Baptist *Colbert*, Marquis of Segnelai.

This nobleman, who was a statesman of great eminence, was born at Paris in 1619, and died 1683. He was Minister of the Interior to Louis the XIVth, and honourably distinguished himself by patronizing the fine arts, and the living artists of his age and country.

144. ABRAHAM JANSENS.

Woman scouring a Kettle.

145. G. SCHAGEN.

Woman frying Pancakes.

146. * * *

Man reading a Ballad.

147. CORNELIUS DUSART.
An Interior, with Dutchmen playing at Cards.

148. FRANCIS MIERIS, JUN.
Interior of a Cottage, with a Lady and Child.

149. WILLIAM MIERIS.
A young Fidler, and a Female.

150. FRANCIS MIERIS, SEN.
A Lady at her Toilette.

151. * * *
A Portrait.

152. D. TENIERS, JUN.
A Winter Piece.

153. WILHELM VAN-DE-VELDE.
A Sea Piece.

154. JAN DE REYN, or RHENI, called *Lang-Jan.*
The Assumption.

155. JAN VAN HURTENBURGH.

A Battle Piece.

156. JOHN VAN GOYEN.

A Landscape, with a Convent, &c.

157. A. CUYP.

A Landscape, with Ruins and Cattle.

This is evidently a view ; and is treated in such a clear, simple, and careful style of drawing and colouring, that it appears to be a transcript of nature, under the effect of a summer-sun. Few artists have successfully represented such appearances ; because few have sufficiently attended to all the local tones that prevail and give unity and harmony to a peculiar effect. To produce which, it is necessary to study and colour from nature : for no memory can retain all the subordinate incidents that conspire to make a natural scene harmonious and complete. Among the present race of English artists, GLOVER has shown the utility and importance of this conduct in his very beautiful drawings.

158. SIR ANTHONY VANDYCK.

Madonna, and infant Christ.

159. JAN VAN HURTENBURGH.
A Battle Piece.

160. A. CUYP.
A Landscape, and figures.

161. A. CUYP.
A Landscape, Cattle, Man on Horse, Ruins of Abbey, Sun-set.

162. SIR P. P. RUBENS.
An historical Composition: a Study for a larger Picture.

163. JACOB RUYSDAAL.
A Landscape; a woody scene.

164. A. CUYP.
A large Landscape, with Cows, &c.

165. ARRY DE VOYS.
Head of a Student.

166. SIR P. P. RUBENS.

The Apotheosis of Hebe.

The principal figures in this very fine and curious picture are partly copied from Raffaelle's celebrated series of frescoes, called Cupid and Psyche, in the Vatican.

167. G. METZU.

A Woman with Herrings.

168. DAVID TENIERS, SEN.

A Pilgrim, with a Cottage and Landscape.

169. JAN VAN-DER-HEYDEN.

View of a Drawbridge, &c.

170. C. DUSART.

Dutch Boors regaling: interior of a Cottage.

171. VAN TOLL.

Sleeping Musician.

172. ADRIAN VAN OSTADE.

Interior of a Cottage: Dutch Boors regaling.

173. A. VAN OSTADE.

An old Lawyer, with his Client, inscribed "A. Ostade, 1671."

The figure of the old man is certainly a portrait; and is repeated again, with the same dress, &c. in No. 231.

174. CORNELIUS MOLENAER.

A Dutch Wake.

175. A. VAN OSTADE.

Dutchmen playing at Skittles.

176. A. VAN OSTADE.

Dutchmen playing at Trictac.
"A. Ostade, 1674."

177. A. VAN OSTADE.

Playing at Cards.

178. A. VAN OSTADE.

A Man with a Glass of Liquor.

179. A. VAN OSTADE.

Dutch Courtship: a Woman leaning on a Hatch. "A. Ostade, 1667."

This very highly finished picture formerly belonged to the Duc da Rohan Chabot.

180. ——— MIREVELT.

A Portrait.

181. VAN HARP.

A Music Party: interior of a Cottage.

182. D. TENIERS, JUN.

A Dutch Kermis, or Fair.

A much celebrated picture by the master, and painted in a most skilful style. It represents a concourse of Dutch peasants, all of whom appear to be actively and variously engaged in the sports of such a place. This picture has been engraved by Le Bas.

183. JOHN WILDENS.

A Landscape.

184. A. CUYP.

A Landscape and Cattle, with a single figure.

185. SOLOMON CONINGH.

The Interior of a Study.

186. GERARD DOUW,

Portrait of,

A young warrior playing on a violin. Interior of a study, with a whole length portrait of the artist, who is represented in the dress of a cavalier, with boots, spurs, &c. and playing on a violin.—" G. Dov. 1637."

Hd G 253 187. JAN STEEN. [See vol. ... No. 1777

A Woman selling Fish.

188. G. DOUW.

An old Woman and Girl, with herrings and vegetables.

189. SIR A. VAN DYCK.

Portrait of *Thomas Howard,* Earl of *Arundel.*

To this patriotic nobleman, England is greatly indebted for its present eminence in the fine arts ;

for Lord Arundel was among the earliest admirers and patrons of statuary and painting. He was most partial to the former; and during his residence abroad in the reigns of James and Charles the First, collected many fine specimens of ancient sculpture. These, since his death, have been distributed in different collections. See an interesting Account of this nobleman, and of his statues, antiquities, &c. in Dallaway's Anecdotes of the Arts, p. 234, &c.

190. FRANCIS SNYDERS.

Dogs with Fruit.

191. * * *

A Landscape and Barges.

192. G. METZU.

Lady giving a Traveller Refreshment.

Engraved in Le Brun's Gallery.

193. REMBRANDT VAN RYN.

Interior of a Hebrew Temple, with an aged person and boy at devotion.

In Foster's "*British Gallery of Engravings*," this picture is intitled "*Samuel and Eli*," and said to be "a most admirable specimen of Rembrandt,

in his best manner; yet few or none have known what to make of the subject: nor was it till after much deliberation, and still even with some doubt, that the name of Samuel and Eli has been ascribed to it in the present work." Since, therefore, this gentleman, and his friends, seem to doubt the title, or correspondence of the composition to that subject, I am induced to offer a few remarks on it. The picture represents the interior of an apartment, which, from the serpent elevated on a cross, the tables of Moses in Hebrew characters, and the cherubim over the chair, certainly denote a Jewish temple. The principal figures, constituting the subject of the picture, are an old woman with a boy: the latter of whom is kneeling, and apparently receiving some religious instruction from the other, who is seated with a closed book in her left hand, and spectacles in the right. She is dressed in a loose gown, with an ornamented stomacher, and has a black cowl thrown over the head. In the back-ground is shown a group of figures, representing a priest, with an infant in his arms, and other persons officiating. Though we are not accustomed to see propriety of costume, or very strict attention to historical character and emblem, in the Dutch and Flemish paintings, yet as Rembrandt executed a great number of pictures and drawings from subjects in the Bible, it can scarcely be supposed that he would represent the high priest, Eli, without a *beard*, or *mitre*. Indeed I cannot dis-

cover any apposite passage respecting those personages, that strictly apply to the composition before us. A judicious critic, who manifests much erudition, with a knowledge of art, says it represents "Joash, son of Ahaziah, who was removed from among the king's sons, whom Athaliah left for dead, by his aunt Jehoshabeath, the wife of Jehoida, the high priest. She hid him in the house of God six years: 2 Chron. xx. 11, 12. Rembrandt has represented the education of the future king in the principles of religion by his pious patroness. Her husband is engaged in the ceremony of the redemption of a first-born in the back-ground." *Literary Panorama*, vol. iv. fo. 39.

194. GASPARD NETSCHER.

Duchess of Mazarin and St. Evremond,

In the characters of Vertumnus and Pomona. Engraved for, and published by Boydell.

195. D. VAN TOLL.

An old Woman and Dog within an arch.

196. REMBRANDT.

A Portrait of a Burgomaster.

197. VAN HARP.

Men and Women regaling.

198. D. TENIERS, JUN.

Dutch Merry-making.

199. JOHN TEUNISZ BLANKOFT.

A Sea Piece, with Vessels; a Castle on the Shore, &c.

200. D. TENIERS, JUN.

Dutchmen playing at Nine-pins.

201. EGTON HENDRICK VAN-DER-NEER.

Dutch Drummer-boy.

202. CORNELIUS BEGA.

Interior of a Cottage, with three figures and a Child.

203. * * * *

A Landscape: apparently a study from nature.

204. VICTOR.

Interior of a Cottage: a blind Man, Boy, and an old Woman, with a flax wheel.

205. STOOP.

A Landscape, and figures.

206. G. G. GONZALES.

Portrait of the Elector Palatine.

Companion to No. 125.—A full length portrait of Frederick V. Count Palatine of the Rhine, Duke of Bavaria, and afterwards elected King of Bohemia, from whom the present Royal Family of Great Britain is descended.

207. C. HUYSSMANN.

A Landscape, and figures.

Companion to No. 126.

208. JOHN BOTH.

A Landscape, and figures.

This very exquisite little picture represents a mass of rock on the right hand, with a large opening in it, and a piece of distant landscape to

the left. Beneath the shade of the former are some figures on horses. The colouring and pencilling of this highly finished painting are peculiarly beautiful and excellent.

209. JOSEPH VAN CRAASBECK.

A Portrait.

210. WILLIAM KALF.

An Interior, with "still life."

211. * * *

An old Woman, with inside of a Cottage.

212. N. BERGHAM.

A Landscape, and figures.

From M. de Calonne's Collection.

213. JOHN WYNANTS.

A Landscape, and figures.

214. ISAAC VAN OSTADE.

A Landscape, and figures.

215. J. WYNANTS.

A Landscape, and figures.

216. JOHN FYTT.

A Dog chained.

Desenfans, who possessed this very fine picture, attributed it to Velasquez; but, I am assured that it was painted by Fytt.

217. J. WYNANTS.

A Landscape, and ruins.

218. J. VAN OSTADE.

A Landscape, and figures.

219. "J. WYNANTS: 1659."

A Landscape, and figures.

220. * * *

A Landscape, with figures bathing.

221. J. RUYSDAEL.

A Landscape.

222. * * *

A Landscape, and cattle.

223. PAUL POTTER.

A Landscape, with three Oxen.

224. ADRIAN VAN-DER-NEER.

Moonlight.

225. J. RUYSDAEL.

View of the old Gate at Amsterdam, with a canal, bridge, windmill, &c.

226. PHILIP WOUWERMANS.

A Landscape, with figures.

227. P. WOUWERMANS.

A Landscape, and figures.

228. P. WOUWERMANS.

An Hay Field, with figures.

SMALL-ROOM,

AT THE

EAST END OF THE OLD GALLERY.

Marked I *in the* PLAN.

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229. HENDRICK MARTENSZE ZORG.
An Interior of an Alehouse.

230. ADAM PYNAKER.
A Landscape, and figures.

231. A. VAN OSTADE.
A Lawyer in his study.

232. STEENWYCK.
Interior of a Church at Antwerp.

233. DE VLEIGER.
A Sea Piece, with Dutch Boats, &c.

234. ADRIAN BRAUER.
Dutchmen singing.

235. ADRIAN VAN-DE-VELDE.
A Landscape, and cattle.

236. JAN VAN HUYSUM.
A Group of Flowers.

237. CORNELIUS DE HEEM.
Fruit and Flowers.

238. VAN OS.
Fruit and Flowers.

239. W. ROMEYN.
A Landscape, and cattle.

240. KAREL DU JARDIN.
Travellers going through water.

241. ALEXANDER KEIRINGS.
A Landscape, and figures.

242. W. VAN-DE-VELDE.

A Sea Piece.

The subject of this picture has been already described at No. 114.

243. JOHN BAPTIST WEENINX.

A ruined Portico.

244. N. BERCHEM.

A Landscape, and figures.

245. EGIDIUS VAN TILBORGH.

Men Regaling.

246. JOHN LINGLEBACK.

A Landscape, and figures.

247. PETER VAN LINT.

A Musical Party.

248. J. WYCKE, JUN.

A Battle Piece.

249. GERARD TERBURGH.
Gentleman paying his addresses to a Lady.

250. G. NETSCHER.
A Lady washing her Hands.

251. JAN MIEL.
Travellers taking Refreshments.

252. PAUL BRILL.
Fauns and Nymphs, in a landscape.

END OF CATALOGUE.

THE

FOLLOWING OBSERVATIONS, &c.

ON THE

PICTURES BY ADRIAN VAN OSTADE,

IN THE MARQUIS OF STAFFORD'S COLLECTION,

Are from the Pen of Humphrey Repton, Esq. whose ingenious Essays on "Landscape Gardening," &c. *are well known to the Literati.*

WITHOUT meaning to describe the technical excellencies of the Dutch School, which relate to the pencilling, colouring, or even the composition and clair obscure, I shall confine myself only to the *expression:* for, however we may prize the exquisite finishing of a picture, yet exact resemblance of *visible objects* is the easiest and lowest effort of art; since young ladies, at a boarding-school, will often paint a feather, a shell, and even a simple leaf or flower, with all the truth and delicacy of nature. The art of painting is then most exalted when it represents not only visible objects, but those circumstances which depend on the imagination; since the most exact resemblance of the *face* gives little pleasure, unless the *mind* is in a manner pourtrayed: it is not the *features*, but the *passions*, which the higher art is ambitious of transfusing on to its canvass.

As the Italian School constantly endeavoured to exalt the human character, and to surpass nature in ideal grace, and dignity of form and expression, so the Dutch School seems to have generally aimed at degrading nature, by selecting low, vulgar, and gross subjects, representing men when they are losing their reason, and brutifying into mere animals. If we examine the favourite subjects of either Teniers's, we rarely discover any passion expressed in the human countenance, except the progress of intoxication, from the vacant stare of stupidity, to the utmost extremes of rage or brutal drunkenness; with hardly one countenance in a whole crowd that possesses common intelligence, manly dignity, or female grace. Their festive scenes of mirth, rather express

the *absence of care*, than the *presence of joy*, and sometimes excite our wonder that such an assemblage of ugly mortals can be pleased with each other. Notwithstanding the wonderful excellence of the pictures, No. 182 and 198, this remark will not be too severe on these works of Tenier's: and in the picture, No. 140, the Alcyhmist's face being turned from the spectator, we can only admire the power of his pencil in representing the detail and costume of the scene. When A. Ostade paints numerous groups, or festive assemblies, the same character prevails as in those of Tenier's; but in his smaller groups, or single figures, he seems to rise above the Dutch School by infusing a degree of intelligence and expression of thought, which, though it does not raise his subjects above nature (as in the Italian School) yet it does not sink it below, (as in the Dutch School) which I shall beg leave to exemplify.

No. 178. This "man with a glass of liquor," betrays no vacuity, no vulgarity, no absolute intoxication: it is a cheerful happy countenance; and by the decent and reverential attitude of the hand with the hat, is expressed humility, and perhaps gratitude, for the festivity of which he is a partaker.

No. 179. "Courtship." In this picture there is more of Dutch prudence than of passion. The face of the female is admirably expressive of that doubt which would naturally arise from advantageous proposals made by such a lover, whose personal charms can have little weight; and, although she is not a beauty, yet both are characters strictly in nature, and neither rise above, nor fall below the common standard.

No. 173, Is doubtless one of the most perfect pictures of this master, or even of the Dutch School, in point of *expression*. The earnest attention of the lawyer, and the doubt and anxious suspense of the client, so forcibly attract our notice, that the exquisite finishing of the detail becomes a secondary consideration. In the pictures of Gerrard Dow and Mieris, and others, we are often led to admire the carpets and utensils, while we regret the want of mind in the principal figures; but in this picture of A. Ostade, we are called, irresistibly called, to remark the operation of the mind on the features, and afterwards admire the wonderful execution in the carpet, the papers, the parchment, the pewter ink-stand, and even the wood of the chair and table, each so exactly *expressed*, that we can hardly suppose them to

have been secondary objects with the painter. The great excellence of this picture seems to consist in the expression of the respective substances of the visible objects being perfect, and yet subordinate to the expression of mind in the figures.

No. 231, Is a picture in no respect inferior, but seems to have been placed in an obscure corner for reasons perfectly consonant to our notions of delicacy: it is, therefore, seldom seen, and often only glanced at and avoided by the ladies who visit this gallery. The same exquisite finishing prevails in the furniture and details, but the countenance is even more expressive than that of the former: indeed it seems to be a portrait of the same individual lawyer. To the same *earnestness* is now added *doubt* and *hesitation*: he is in the act of selecting and transcribing from a book; and with a leaf between his finger and thumb, he seems to consider two pages, and to compare them. His eye expresses wavering irresolution, which is more strongly marked by the holding of his breath through excess of earnestness, causing that protusion of the lips which takes place during suspended respiration. This was, doubtless, the first intention of the painter. Is it not possible, that from the gross habits of the Dutch School, some brother artist might suggest the idea of an accumulation of saliva in the lawyer's mouth? and the conceit of painting a man, under the circumstance of just going to spit, would be irresistible to a Dutch painter. The hint is, therefore, confirmed by adding this offensive utensil. On minutely examining this composition, and calling Mr. Wilkie's attention to the subject, we thought we could discover that this object, which makes too conspicuous a spot in the centre of the picture, is painted in a different tone of colour to all the rest; and as the drawing of the perspective is not quite correct, it may possibly have been subsequently added; and, perhaps, by a different hand. It might, therefore, be rendered less conspicuous, in compliment to the delicacy and more refined notions of the present day, without injury to the composition: on the contrary, with manifest improvement.

I hope I may be allowed, on this occasion, to take some notice of the English School, since the pictures, Nos. 106, 107, and 108, sufficiently prove that they do not disgrace any collection. In the higher branches of the art, few pictures of this School deserve a place; but in the works of Ostade, we see that there exists a middle station between the grace of the Italian, and the total absence of grace in the

Dutch school; and that in a faithful representation of nature, without elevation or depression, great excellence may be attained. And thus, as our Shakspeare surpasses all poets in exact portraiture of natural character, so our Hogarth seems to have marked out a track to himself by delineating the passions in the features; and this appears to be the object in which the English School is most successful. The works of many living artists in this country are copies from nature, rather than from any other School; and if we may judge from two or three pictures lately produced in this country, we may hope to see the spirit and expression of Hogarth, the colouring of Teniers, and the high finishing of Gerrard Dow, united in the works of one living artist.

AN

ALPHABETICAL INDEX

OF THE

NAMES OF THE PAINTERS,

WHOSE PICTURES CONSTITUTE

THE COLLECTION

OF

THE MOST HONOURABLE THE MARQUIS OF STAFFORD,

AT CLEVELAND HOUSE.

In drawing up this list I have carefully endeavoured to give the correct spelling of the Artist's names, with the times and places of their respective births and deaths; also the names of their masters; and a reference by numbers to their pictures in the present Gallery. In a few instances I have not been able to find any account of the painter.

No.

Nicolo del Abbati, b. at Modena, 1512; died in France. Pupil of Antonio Beggarelli, a Modenese sculptor 105

Francesco Albano, b. at Bologno, a city of Italy, 1578; died at the same place, 1660; aged 82. A pupil of Denis Calvert and the Caracci: painted historical landscapes, &c. 44, 87

Giuseppe D'Arpino, called *Gioseppino*, b. at Naples, 1560; d. 1640, aged 80. A disciple of Raffaelle da Reggio: painted history and battles. 89

John Asselyn, called *Crabbetje*, b. at Antwerp 1610; d. 1660, aged 50. A disciple of Esaias Van-de-Velde: painted landscapes, battles, history, and animals 124

B

Ludolph Backhuysen, b. at Embden, 1631; d. 1709, aged 78. A disciple of Everdingin: painted sea-pieces and shipping 117

No.

Leandro Bassano, b. at Bassano on the river Brenta in Venice 1558; d. 1623, aged 65. A disciple of Giacomo Bassano: painted history and portraits 86

Giacomo Bassano, or *Da Ponte da Bassano*, b. at Bassano, 1510; d. 1592, aged 82. A disciple of Bonifacio: painted history, cattle, landscapes, and portraits 95

Michael Angelo *Cerquozzi*, called Dele Battaglia, b. 1600; d. 1660, aged 60. Imitator of Bamboccio: painted battles, &c. ... 33

Cornelius Bega, b. at Haerlem 1620; d. 1664, aged 44. A disciple of Adrian Ostade: painted landscapes, cattle, and conversations 202

Nicholas Berchem, b. at Haerlem 1624; d. 1683, aged 59. A disciple of Grebber, Van Goyen, and Weeninx: painted landscapes with cattle, figures &c. 115, 118, 132, 212, 244

John Teunisz Blankoft, b. at Alkmaar, 1628; d. 1670, aged 42. A disciple of Cæsar Everdingen: painted landscapes and sea shores 199

Gio. Francesco Grimaldi, called Il Bolognese, b. at Bologna 1606; d. 1680, aged 74. A disciple of Ann. Caracci: painted figures and landscapes 88

John Both, b. at Utrecht, a city of the United Provinces, 1610; d. 1650, aged 40. A disciple of Abraham Bloemart: painted landscapes with figures 208

Padro Jacomo *Cortese* called *Il* Borgognone, b. at St. Hippolito, in Franche Comté, 1621; d. 1676, aged 55. A disciple of Jeronymo and Guido: painted battles, landscapes and history 32

Adrian Brower or Brauer, b. at Haerlem 1608; d. 1640, aged 32. A disciple of Francis Hals: painted drolls and conversations 234

Paul Bril, b. at Antwerp 1554; d. 1626, aged 72. A disciple of Daniel Voltelmans: painted landscapes 252

C

Luca Cangiagio or Cambiasi, b. at Mount Oneglia, near Genoa, 1527; d. 1585, aged 58. A disciple of his father Giovanni Cangiagio: painted history 18

Ludovico Caracci, b. at Bologna, 1555; d. 1619, aged 64. A disciple of Prospero Fontana: painted history, landscapes, and portraits 11, 20, 25, 52, 92

Annibal Caracci, b. at Bologna 1560; d. at Rome 1609, aged 49. A disciple of Ludovico Caracci: painted history, portraits, and landscapes 6, 7, 15, 19, 54, 59, 65, 66, 67

Polidora Caldara da Caravagio, b. 1492; d. 1543, aged 51. From a

No.

labourer became an assistant to Raffaelle in the Vatican: painted history and ornament 93

Valerio Castelli, b. at Genoa 1625; d. 1659, aged 34. A disciple of Domenico Fiasella: painted history and battles 109

Giovanni Benedetto Castiglione, called Grechetto, b. at Genoa 1616; d. 1670, aged 54. A disciple of Battista Page and Giovanni Andrea de Ferrari: painted cattle, landscape, portrait, and history 80

Carlo Cignani, b. at Bologna 1628; d. 1719, aged 91. A disciple of Battista Cairo, and Albano: painted history 60

Philip de Champagne, b. at Brussels, 1602; d. 1674, aged 72. A disciple of Michael Bourdeaux and Fouquiere: painted history, landscapes, and portraits..... 143

Claude de Lorraine or *Gelee*, b. at Lorraine, a town in France, 1600; d. 1682, aged 82. A disciple of Agostino Tassi: painted landscapes..... 39, 43, 50, 58

Antonio Allegri, called Il Correggio, b. at Corregio, a town in the Modenese, 1494; d. 1534, aged 40. A disciple of Il Frari of Modena: painted history 55, 100

Pietro *Beretini* da Cortona, b. at Cortona, a town in Tuscany, 1596; d. 1669, aged 73. A disciple of Baccio Sciarpi and Andr. Commodi: painted history and landscapes 38

Joseph Van Craasbeck or Craesbeck, b. at Brussels 1608; d. 1668, aged 60. A disciple of Adrian Brower: painted drolls and conversations 209

Albert Cuyp or Kuyp, b. at Dort 1605; d. ———. A disciple of his father: painted cattle, landscapes, sea-pieces, &c. 142, 157, 160, 161, 164, 184

D

William Dobson, b. in London, 1610; d. 1646, aged 36. A disciple of Peak and Francis Cleyn: painted portraits and history 111

Domenico Feti, b. at Rome 1589; d. 1624, aged 35. A pupil of Ludovico Cigoli: painted history..... 82

Domenico *Zampieri*, or Domenichino, b. at Bologna 1581; d. 1641, aged 60. A disciple of Denis Calvert and the Caracci: painted history and landscapes 26, 62, 64, 91

Gerard Douw, b. at Leyden, 1613; d. 1674, aged 61. A disciple of Rembrandt: painted portraits, conversations, and fancy subjects 186, 188

Cornelius Dusart, b. at Haerlem 1665; d. 1704, aged 39. A disciple of Adrian Ostade: painted conversations, dancing, groups, &c..... 147, 170

No.

F

Scarzellino da Ferrara..... 1

Giov. Battista *Salvi*, called Sasso Ferrato; b. at Sasso Ferrato, near Urbino, 1504; d. 1590, aged 86. A disciple of Francesco Penni: painted history..... 2

Ciro Ferri, b. at Rome 1634; d. 1689, aged 55. A disciple of Pietro da Cortona: painted history 36

Jan Fytt, b. at Antwerp about the year 1625: painted animals, fruit, flowers, and landscapes 216

G

Giorgione Del Castle Franco, or Giorzio *Barbarelli*, b. at Castle Franco, in the Venetian territory, 1478; d. 1511, aged 33. A disciple of Giovanni Bellini: painted history, portraits, and landscapes 21

Giovanni Giaschietti Gonzales, called Borgogne della Testes, b. at Madrid 1630; d. 1696, aged 66. Studied after Tiziano: painted portraits 125, 206

Grimoux, after Murillo 4

Giovanni Francesco Barbieri, called Guercino da Cento, b. at Cento, a village near Bologna, 1590; d. 1666, aged 76. A disciple of P. Zagnoni and Cremonio, also Ben Genari and Lud. Caracci: painted history 22, 35

Guido Rheni, b. at Bologna 1574; d. 1642, aged 68. A disciple of Denis Calvart and the Caracci: painted history and portraits 28, 30

H

Gerit Van Harp, or Herp 181, 197

Cornelius de Heem, b. at Utretcht 1623. A disciple of his father John David de Heem: painted fruit and still-life 237

Minderhout Hobbima, b. at Antwerp 1611; d. ——: painted landscapes 135, 139

Jan Van Hurtenburgh, b. at Haerlem, 1646; d. 1733, aged 87. A disciple of his father Jacques: painted battles, encampments, and huntings 155, 159

Jan Van Huysum, b. at Amsterdam 1682; d. 1749, aged 67. A disciple of Justus Van Huysum: painted flowers, fruit, and landscapes 236

Cornelius Houseman, or Huyssmann, b. at Antwerp 1648; d. 1727, aged 79. A disciple of Gaspar de Wit and Artois: painted landscapes and animals 126, 207

I J

Abraham Jansens 144

Karel du Jardyn or Jardin, b. at Amsterdam, 1640; d. 1678, aged 38.

No.

A disciple of Nicholas Berchem: painted conversations, animals, Italian fairs, &c..... 240

K

William Kalf, b. at Amsterdam 1630; d. 1693, aged 63. A disciple of Hendrick Pot: painted still-life 210

Alexander Kierings, or Kierincx, b. at Utrecht 1590; d. 1646, aged 56: painted landscapes 241

Solomon Koningh, b. at Amsterdam 1609. A disciple of Francis Vernando, and Nicholas Moojart: painted history and portrait. 185

L

Jan de *Reyn* or *Rheni*, called Lang-Jan, b. at Dunkirk 1610; d. 1678, aged 68. A disciple of Van-dyck: painted history and portraits 154

Filippo Lauri, b. at Rome 1623; d. 1694, aged 71. A disciple of Angelo Carosello: painted landscapes and history..... 48, 51

Lenain 127

Jan Lingleback, b. at Frankfort, 1625; d. 1687, aged 62: painted battles, fairs, sea-ports, and sea-fights..... 246

Peter Van Lint, b. at Antwerp 1609. Studied in the academy at Rome: painted history and portraits 247

Londonis..... 90

M

Carlo Maratti, Cevaliere, b. at Camurano in Ancona, 1625; d. 1713, aged 88. A disciple of Andrea Sacchi: painted history and portraits 31

Antonio Raphael Mengs, b. at Auszig in Bohemia 1728; d. 1779, aged 51. A disciple of his father Ismuel Mengs: painted history and portraits 77

Gabriel Metzu, b. at Leyden 1615; d. 1658, aged 43. Imitated Douw and Mieris: painted portraits and conversations 131, 167, 192

Jan Miel, called Giovanni *della Vite*, b. in Flanders 1599; d. 1664, aged 65. A disciple of Gerard Segers and Andrea Sacchi: painted history, huntings, and conversations 251

Francis Mieris, called *the Old*, b. at Leyden 1635; d. 1681, aged 46. A disciple of Toornvliet and Gerard Douw: painted portraits, conversations, and still-life..... 150

William Mieris, called the *Young*, b. at Leyden 1662; d. 1747, aged 85. A disciple of his father Francis Mieris: painted history, conversations, and landscapes 149

Francis Mieris, called the *Young Francis*, b. at Leyden 1689. A disciple of his father William Mieris: painted conversations, portraits, and still-life 148

No.

Francesco Milé, or Mille, called *Francisque* : b. at Antwerp, 1644; d. 1680, aged 36. A disciple of Laurentius Franck: painted landscapes and history 40, 42, 78

Michael Jansen Mireveldt, b. at Delft 1568; d. 1641, aged 73. A disciple of Anton Monfort and Blocklant: painted portraits and history 180

Giovanni Battista Mola, b. 1620; A disciple of Albano: painted history, and landscapes 34

Pietro Francesco Mola, b. at Lugano, a town of Switzerland, 1609; d. 1665, aged 56. A disciple of Albano: painted landscapes, and history 13

Cornelius Molenaer, b. at Antwerp 1540; d. 1603, aged 62. Imitated John Nagel: painted landscapes 174

Joos or Jodocus Mompert, b. 1580: painted landscapes 121

N

Gaspard Netscher, b. at Heidelberg, 1639; d, 1684, aged 45. A disciple of Koster and Gerard Terburgh: painted history, portraits, and still-life 194, 250

O

Van Os 238

Adrian Van Ostade, b. at Lubeck, a town in Lower Saxony, 1610; d. 1685, aged 75. A disciple of Francis Hals: painted conversations, dancings, and drolls, 172, 173, 175, 176, 177, 178, 179, 231

Isaac Van Ostade, b. at Lubeck 1617; d. young. A disciple of his father Adrian Van Ostade: painted drolls and conversations 214, 218

P

Giacome Palma, called the *Old*, b. at Serinalta 1548; d. 1596, aged 48. A disciple of Tiziano: painted history 57, 83, 98, 101

Francesco *Mazzuoli*, called Parmigiano, b. at Parma, a town of Italy, 1504; d. 1540, aged 36. Studied after Raffaelle and Buonarotti: painted history, and portraits..... 16, 17

Baldassare Peruzzi, b. at Volterra 1481; d. 1536, aged 55. A disciple of Raffaelle: painted history, and architecture 3

Sebastiano del Piombo, called *Venetiano*, b. at Venice 1485; d. 1547, aged 62. A disciple of Giovanni Bellini, and Giorgione: painted portraits, and history 27

Cornelius Poelemburg, b. at Utrecht, a city of the United Provinces, 1586: d. 1660, aged 74. A disciple of Abraham Bloemart: painted landscapes, caves, &c. with small figures 122

No.

Franz Porbus, b. at Bruges, 1570; d. 1622, aged 52. A disciple of his father Frances Porbus: painted history and portraits .. 128

Giovanni Antonio *Licinio* Il Pordenone, called the *Old*, b. at Pordenone, a castle in Friuli, a province of Italy, 1484: d. 1540, aged 56. Studied under Giorgione: painted history 99

Paul Potter, b. at Enkhuysen in 1625; d. 1654, aged 29. A disciple of his father Peter Potter: painted cattle and landscapes 223

Gasper Poussin, or *Dughet*, b. in France 1600; another writer says at Rome, 1613: d. 1663. A disciple of Nicolo Poussin: painted landscapes 45, 53, 56

Nicolo Poussin, b. at Andel in Normandy, 1594; d. 1665, aged 71. A disciple of F. and L. Alimant. Studied at Rome after Raffaelle, &c.: painted history and landscapes. 68, 69, 70, 71, 72, 73, 74, 75

Adam Pynaker, b. at Pynaker (whence he took his name) 1621; d. 1673, aged 52. A disciple of : painted landscapes 230

R.

Raffaelle, Sanzio, di Urbino: b. at Urbino, a city of Italy, 1483; d. 1520, aged 37. A disciple of his father Giovanni; and of Pietro Perugino: painted history and portraits ... 8, 9, 10, 46

R. R. Reinagle, an English artist now living 113

Rembrandt Van Ryn, b. at a village near Leyden in Holland, 1606; d. 1674, aged 68. A disciple of Zwaanenburg Lastman, and Pinas: painted history, portraits, and landscapes 134, 138, 193, 196

Julio or Giulio Romano, or Giulio *Pippi*: b. at Rome, 1492; d. 1546, aged 54. A disciple of Raffaelle: painted history, landscapes, and animals 14

W——— Romeyn 239

John Hendrick Roos, b. at Ottenburgh 1631; d. 1685, aged 54. A disciple of Julian Jardeyn and Adrian de Bie: painted landscapes, animals, and portraits 116

Salvator Rosa, b. at Naples 1614; d. 1673, aged 59. A disciple of Spagnoletto, and David Falcone: painted history, landscapes, battles, and sea pieces 12, 41

John Rothenamer, b. at Munich, a city of Germany, 1564; d. 1604, aged 40. A disciple of Donouwer: studied Tintoretto: painted history, &c. 123

Sir Peter Paul Rubens, b. at Cologne, a city of Germany. 1577; d.

No.

1640, aged 63. A disciple of Adam van Dort, and Otho Venius: painted history, landscapes, portraits, and flowers 137, 162, 166

Jacob Ruysdael, b. at Haerlem 1636; d. 1681, aged 45. Painted landscapes 163, 221, 225

S

Andrea del Sarto, or *Vanucci*, b. at Florence, 1488; d. 1530, aged 42. A disciple of Giovanni Barile, and Pietro Cosimo: painted history, and portraits..... 110

Andrea Schiavone, b. at Sebenico 1522; d. 1582, aged 60. A disciple of Tiziano: painted history 96, 103

Bartolemio Schidone, b. at Modeno, a city of Italy, 1560; d. 1616, aged 56. A disciple of the Caracci: painted history, and portraits 61

Gilles Schagen, b. at Alkmaar 1616; d. 1668, aged 52. A disciple of Solomon van Ravesteyn: painted history, and portraits, 129,145

John Peter Van Slingeland, b. at Leyden 1640; d. 1691, aged 51. A disciple of Gerard Douw: painted portraits and conversations 130

Francis Snyders, or *Sneyers*, b. at Antwerp, 1579; d. 1657, aged 78. A disciple of Henry van Balen: painted animals, fruit, hunting, landscapes, and still life 190

Guiseppe Ribera, or Lo Spagnoletto, b. at Xativa 1589; d. 1656, aged 67: painted history, and portraits 97

Jan Steen, b. at Leyden 1636; d. 1689, aged 53. A disciple of Knupfer, Brower, and Van Goyen; painted conversations and drolls 187

Henry Steenwyck, called the *Old*, b. at Steenwyck 1550; d. 1603, aged 53. A disciple of Jan de Vries: painted perspective and architecture..... 232

Peter Stoop, mentioned by Walpole as a Flemish painter who settled in Lisbon, resided some years in London, and afterwards retired to Flanders, where he died at an advanced age in 1686 205

T

David Teniers, called the *Old*, b. at Antwerp 1582; d. 1649, aged 67. A disciple of Rubens: painted conversations and landscapes 168

David Teniers, called the *Young*, b. at Antwerp 1610; d. 1694, aged 48. A disciple of his father, and of Brower: painted landscapes, conversations, portraits and still life, 120, 140, 152, 182, 198, 200

No.

Gerard Terburgh, b. at Zwoll near Overyssel 1608; d. 1681, aged 73. A disciple of his father: painted conversations and portraits 249

Egidius van Tilborgh or *Tilburg*, b. at Brussels, 1625. Imitated Brower and Teniers: painted conversations and markets ... 245

Jacopo Il Tintoretto, or *Robusti*, b. at Venice 1512; d. 1594, aged 82. A disciple of Tiziano: painted history, portraits, and architecture 23, 49, 112

Tiziano *Vecçelli* Cavaliere, commonly called Titian, b. at the castle of Cador, in the Venetian territory, 1480; d. 1576, aged 96. A disciple of Giovanni Bellini and Giorgione: painted history, portraits, and landscapes 24, 37, 84, 94, 104

D. Van Toll 171, 195

Alessandro *Veronese*, called Turchi, and Il *Orbetto*, b. at Verona 1600; d. 1670, aged 70. A disciple of Felice Riccio: painted history..... 29

I. W. M. Turner, R. A. An artist now living 106

V

John Van de Hayden, b. at Gorcum 1637; d. 1712, aged 75.: painted landscapes, and ancient and modern buildings 169

Arnold Vander Neer, b. at Amsterdam 1619; d. 1683, aged 64. Painted landscapes and moonlights 224

Eglon Hendrick Van de Neer, b. at Amsterdam 1643; d. 1703, aged 60. A disciple of his father: painted history, portraits, conversations, plants, animals, and landscapes 201

Wilhelm Van de Velde, called the Young, b. at Amsterdam 1633; d. 1707, aged 74. A disciple of his father and of Simon de Vleiger: painted sea pieces and fights, 114, 119, 133, 136, 153, 242

Adrian Van de Velde, b. at Amsterdam 1639; d. 1672, aged 33. A disciple of Jan Wynants: painted landscapes, animals, and history..... 235

Sir Anthony Van-Dyck, b. at Antwerp 1599; d. 1641, aged 42. A disciple of Van Balen and Rubens: painted portraits and history..... 158, 189

Jan Van Goyen, b. at Leyden 1596; d. 1656, aged 60. A disciple of Gerritsen, and Esaias Van de Velde: painted landscapes, cattle, and sea pieces..... 156

Paolo *Cagliari*, called Veronese, b. at Verona, a city of Italy, 1530; d. 1588, aged 58. A disciple of Antonio Badile: painted history 102

Ann. Victor 204

Leonardo da Vinci, b. at Vinci near Florence 1445; d. 1520, aged

No.

75. A disciple of Andrea Verocchio: painted history and portraits 47

Simon de Vleiger, lived at Amsterdam about 1640 233

Daniello *Ricciarelli*, called da Volterra, b. at Volterra 1509; d. 1566, aged 57. A disciple of Anton. Vecelli, and Baldassare Peruzzi: painted history 5

Arry de Voys, b. at Leyden 1641. A disciple of Nicholas Knupfer and Abraham Vanden Tempel: painted history and portraits 165

W

John Baptist Weeninx, called the *Old*, b. at Amsterdam 1621; d. 1660, aged 39. A disciple of Moojaert and Abraham Bloemart: painted landscapes, animals, portraits, and flowers... 243

Jan Wildens, b. at Antwerp, 1584; d. 1644, aged 60. Studied after nature: painted landscapes and figures 183

Richard Wilson, b. in Wales 1714; d. 1782, aged 68: painted landscapes..... 107, 108

Philip Wouwermans, b. at Haerlem, a town in Holland, 1620; d. 1668, aged 48. A disciple of Jan Wynants: painted landscapes and cattle 226, 227, 228

Jan Van Wycke, called the *Young*, b. at Haerlem ——; d. 1702, aged . A disciple of his father Thomas Wycke: painted battle pieces, and hunting scenes..... 248

Jan Wynants, b. at Haerlem in 1600; d. 1670, aged 70: painted landscapes, fowls, &c. 141, 213, 215, 217, 219

Z

Hendrick Martensze Sorgh or Zorgh, b. at Rotterdam 1621; d. 1682, aged 61. A disciple of David Teniers, and Wil. Buytenweg: painted history, conversations, Italian fairs, &c..... 229

Taddeo. Zucchero, b. at St. Agnolo in Vado 1529; died 1566, aged 37. A disciple of his father, of Ottaviano, P. Calavrese, and P. da Fano: painted history and portraits 76

Zuccarelli 85

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